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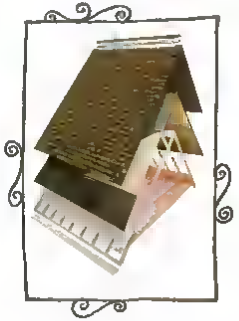

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DECEMBER 1999

features

Wall to Wall 87
This Old House's fall TV project gets a dose of the tried and true with plaster-coated walls, cast-iron piping, and a retaining wall made of metamorphic quartzite—the hardest building material around. By Michael McWilliams
Plus: For their technologically titanic house, Dick and Sandy Silva build a soothing study. By Chris O'Malley

A Dream Come True 101
After 14 months of construction, This Old House *magazine's Dream House in Wilton, Connecticut, is finished. Take a tour of the rambling Shingle style, from master-suite tower to octagonal breakfast room.* By Curtis Rist

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Saving up for a big renovation, a couple gives their Arts-and-Crafts cottage a dramatic face-lift. By Jill Kirchner

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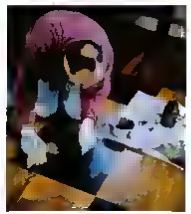

CHECK MATE P. 118

PHOTOS, TOP: ANDRÉ BARANOWSKI; BOTTOM LEFT TO RIGHT: DAVID SAVMACK; BRUCE WELLER; PASCAL ALANDON

cover It looks like a lighthouse, but the two-story octagonal tower is a sitting area off the master suite at *This Old House* magazine's Dream House. The tour of architect Robert A.M. Stern's 21-room masterpiece in Wilton, Connecticut, starts on p. 101
PHOTOGRAPH BY ANDRÉ BARONOWSKI

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"As my hero Dirty Harry would say, 'You have to ask yourself, Do I feel lucky?'"

—T O H plumbing and heating consultant Richard Trethewey on buying house warranties

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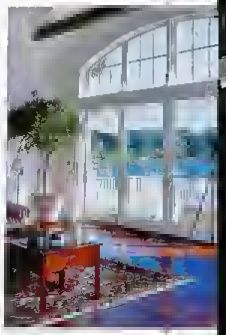

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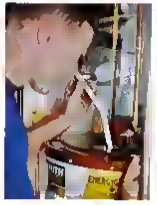

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PHOTOS: TOP TO BOTTOM, BARRY HOVLAND; MICHAEL SHIMAN; JOE YUTKINS

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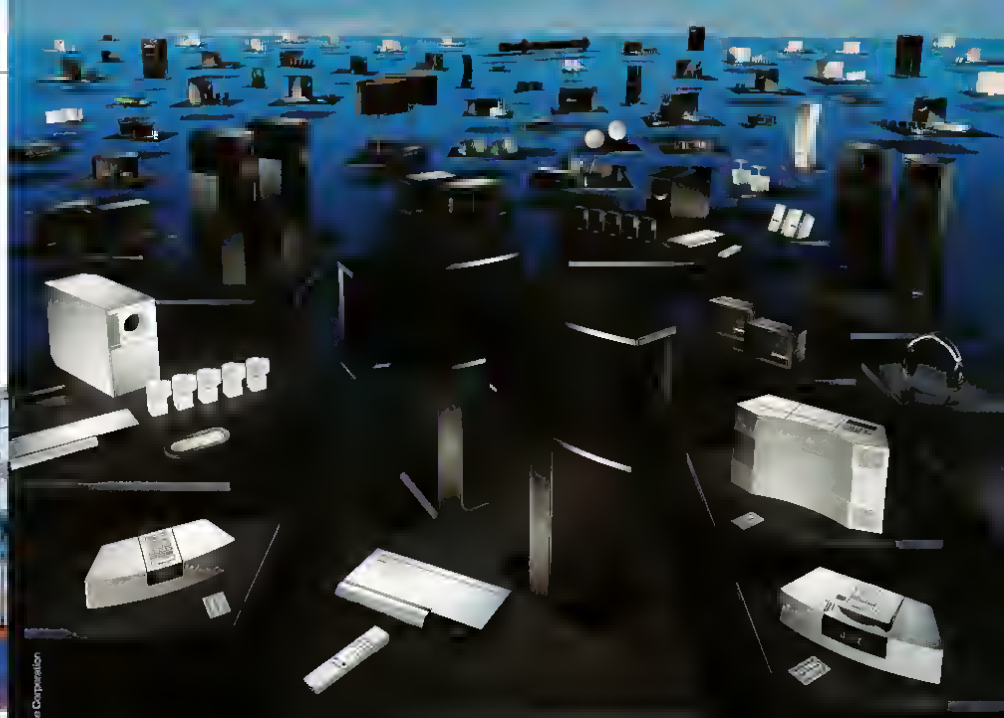

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JILL KIRCHNER, who wrote this month's feature, "For Starters" (page 118), drew inspiration from the cosmetic improvements that Peter and Meg Stattner made on their new home on Ring's Island, Massachusetts. Kirchner, recently moved to a new place in Larchmont, New York, and had been feeling overwhelmed by all the budget-breaking work that needed to be tackled. "They made me realize that you don't have to do a grand-scale, expensive renovation to start making a difference," she says. Kirchner has contributed to numerous shelter magazines and recently cowrote *Mary Emmerling's Smart Decorating*, which was published this fall by Clarkson Potter.

ERIC AXENE relishes the challenge of making functional items look beautiful, as his photo of the inner workings of a thermostat—for this month's "What You Need to Know" column (page 36)—demonstrates. As an art photographer, Axene often employs miniature gadgets as still-life subjects. "I'm fascinated by the small things we often pass by because we don't notice their aesthetic beauty," he says, "whether they're things we find in nature, like plant life, or tools with lots of tiny parts." Axene, who lives in New York City, has also shot for *Money* magazine. His fine-art photography appears in the current editions of the *Communication Arts Photo Annual* and *Graphis*.

MACKENZIE BROWN acts as cyber-Sherpa this month, leading *T O H* readers to some of the World Wide Web's most interesting sites that sell building materials and home furnishings. While reporting "Point, Click, Renovate" (page 55), the writer wound up purchasing curtains, bookshelves, and a rug via her computer. "It's almost *too* easy," says Brown, who was tempted by the idea of buying a fireplace online, but couldn't figure out where it would go in her New York City apartment. When not surfing the Net, Brown is an editorial assistant at *Mademoiselle*.

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SECOND PHOTO CHRIS MCPHERSON

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Felling Out of Loathe

I read the story ["Loathe Thy Neighbor?" October 1999] with great interest, as I am the article's Jane Doe, i.e., the person who attracts falling tree limbs. I am happy to report that since I spoke with your writer, my neighbor and I have also spoken to each other—after several months of perfecting our avoidance techniques. She had the good grace to apologize (not for an act of nature but for getting into a spat over it) and I had the good sense to accept. I'm glad we've cleared the air and hope we are on our way to more normal exchanges. As for me, in the interest of being a good neighbor myself and avoiding future arboreal altercations, I was inspired to cut down a big, ugly tree in my front yard shortly after the "incident." And no, we don't plan to use the wood to build a 10-foot fence, though we do fantasize about living on a prairie.

NAME WITHHELD UPON REQUEST, N.J.

There Oughta Be a Lawyer

Your article "Loathe Thy Neighbor?" was right on the beam and very informative, providing a good supply of sound advice. I worked for many years as a claims adjuster, and I know from experience that there are times a good, calm, and intelligent lawyer can solve seemingly impossible problems.

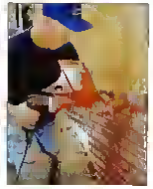
CHARLES F. NELSON, OAKHURST, CALIF.

How Do I Sheathe Thee?

On the opening picture of "Building on Tradition" [Fall TV Project, September 1999], I was surprised to see all the sheathing plywood on the house was laid horizontally. Here in California, we must put all sheathing on the vertical to obtain the greatest shear value, and we use 8-to-10-foot plywood so we can splice on the plates. Is the horizontal method acceptable in Massachusetts?

RICHARD SERGEY, CAPITOLA, CALIF.

According to the Engineered Wood Association, it's not necessary to sheathe a house with all panels running vertically. Most plywood is actually more stiff on the axis parallel to its face grain—in other words, it's more stiff along the length than along the width. That's one reason TOH contractor Tom Silva likes to run it horizontally. There's less chance for the plywood to flex between studs, which could telegraph through the siding and look bad. Another reason for running the siding this way, says Tom, is that it provides a stronger connection between the first- and second-story walls when the plywood is centered on the rim joist and nailed into the first- and second-floor studs.



Son of a Gun

I enjoyed your article "What's New" [Fall TV Project, October 1999], but you left out one important detail. What is that tool mason Lenny Belliveau is using on page 64? In the caption you call it a "drill-driven gun,' but there's no further mention of it in the story or the Directory. Please enlighten me.

CHERYL HERSHEY, LANCASTER, PA.

Lenny is working with a mortar gun, available through Quikpoint, 800-368-2292 or www.tiac.net/users/quikpnt.

Take It Easement

I serve on the Board of the Land Trust of Virginia (www.landtrustva.org), and while reading your "Save This Old House" column it has occurred to me that conservation easements are never discussed in terms of these endangered homes. Our organization encounters the how-to-sell-but-preserve dilemma all the time. The answer varies from state to state, but we generally tell people who are determined to sell and are concerned about what happens to the historic home in the future to place the structure under easement. These legally binding restrictions are conveyed with the property and can be as loose or restrictive as the seller desires, and they can be applied for a fixed period or in perpetuity. This is an especially appealing option for farmers who have a home surrounded by many acres of developable land. They can preserve the house and a few surrounding acres, sell that separately as a protected property, and then subdivide the rest. Besides the knowledge that their beloved property will be protected regardless of who owns it, the sellers usually enjoy a sizable tax advantage. Easements are a great way to ensure that the protection of historic properties is not left to chance.

SCOTT BILLIEMEIER, LEESBURG, VT.

ILLUSTRATIONS: JASON SCHNEIDER. PHOTO: JOE TUTHORN

PHOTO: RICK SILVER

Louis, Louis

I was disappointed to see that in your story "Much Undo About N'Awlins" [Outtakes, September 1999] updating the status of the 1991 *TOH* show project house, you failed to mention New Orleans's own Louis Aubert, the colorful (in more ways than one) designer who worked with the original home owners. His abilities were no doubt behind the re-restoration of the home to its former glory, seeing as the Chess family viewed old episodes to figure out what work needed to be done. How about recognizing a true Southern original and his inimitable sense of style?

G. TANNY, NEW ORLEANS, LA.

Details Assailed

I have to agree with a reader response ["New Details," Letters, July/August 1999]. I too am dismayed by the continued absence of the "Extras" section from *This Old House*. The new section called "The Details" can be found in similar guises in many other magazines available on the newsstand, while "Extras" was unique. Your attempt to "evolve" has only resulted in your publication copying others. Please bring back "Extras."

GEORGE RIDDLE, NEW YORK, N.Y.

While we've received a lot of positive feedback for our new design column, we empathize with readers who need that workshop tool fix every month—after all, we like that stuff, too. So we're launching a column that features new tools, hardware, gizmos, and books, as well as tips from Norm Abram, Tom Silva, and Richard Trethewey. Look for the debut of "Talking Shop" in the January/February 2000 issue and let us know what you think.

A Stable Alternative

I have 12 years of experience as a kitchen/laundry repairman. While reading your article "Here's The Drill" [Ask Norm, July/August 1999], I thought of an alternative to Norm's solutions for stabilizing a loose dishwasher when anchoring to the countertop won't do. First, remove the service panels and level the dishwasher, if necessary. Note that the metal channeling that makes up the frame or base of the unit (the "cradle" the tank rests in) has holes in the bottom of it. Run a short lag screw through one of these holes, directly to the floor for both sides, toward the rear of the frame. The screw goes in two to three inches max, depending on how far out the leveling legs are adjusted. In this case, you don't have to drill holes into the granite top or worry about an epoxy standing up to years of use.

GILBERT HARDY, FERNDALE, MICH.

Longtime Reader

I just wanted to tell you that I love your magazine. I have been a subscriber since its inception and never miss reading an issue. I do home remodeling for a living, and I recently bought a 100-year-old house for myself with restoration in mind. I have even run out of 14 rooms completed and am currently at work on the kitchen. I thank you for all the valuable information.

JO HART, SANFORD, FLA.

punch list

***definition.** a list of items incorrectly done or remaining to be finished on a construction job*

September 1999

- The phone number for Renaissance Conservators ("Classical Glass," page 52) is 800 882 4637, and their Web address is www.renaissance-online.com (Directory, page 142).

October 1999

- In "Millwork From a Mold," on page 88, we incorrectly recommended gluing urethane foam millwork without nailing. Nails or screws should be used in conjunction with adhesive for a proper connection.

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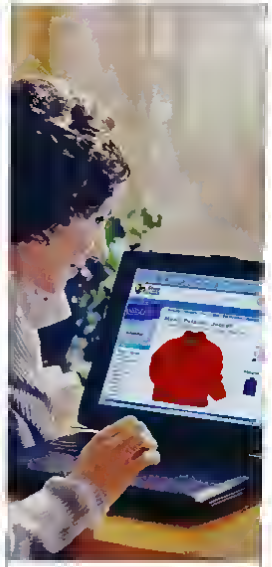

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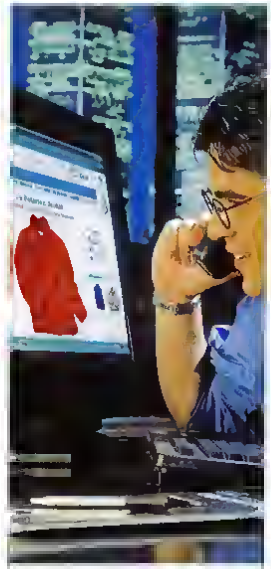

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OUTTAKES

BEHIND THE SCENES AT *THIS OLD HOUSE*

Lofty Goals

WHEN NORM ABRAM'S DAUGHTER HEADED off for her first year of college, he found a way to make her dorm room feel like home: a space-saving loft bed built by *This Old House*'s master carpenter himself. Back in his Massachusetts workshop, Norm constructed the loft with 4x4s, 2x4s, and plywood. It consists of a headboard, footboard, platform, and a ladder made of ¾ pine. Norm took apart the structure, loaded it on his truck, and drove it to her school in the Midwest. Reassembling the unit took an hour, and it's impressed several neighbors. "People have told my daughter she has a really cool loft and asked where she got it," says Norm, who adds with a laugh, "She better not be giving out my number."

PHOTO: JOE VUTUONS

WHERE TO FIND IT – SEE DIRECTORY – PAGE 188

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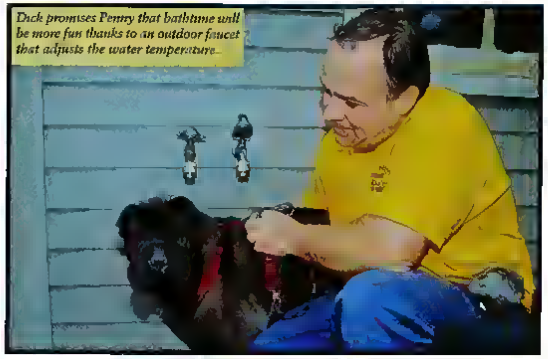

Dick promises Penny that bathtime will be more fun thanks to an outdoor faucet that adjusts the water temperature.

Tail-Wagging Temperatures

DICK SILVA AND PENNY, HIS 7-YEAR-OLD SHAR-PEI, USED TO DREAD DOG-WASHING day. Once, in the pooch's haste to dodge the icy blast of a garden hose, "she nearly clawed me to death," says Dick, who's found a way to make the laundry-tub encounters less of a debacle. On his new deck—at *This Old House*'s fall TV project in Billerica, Massachusetts—he's put in an outdoor faucet equipped with a temperature-balancing valve found in many showers. The mixing valve blends the 58-degree well water with the 160-degree boiler supply for a balmy temperature between 90 and 100 degrees

Bearing Up

You might think teddy bears are for kids, but for the companies that make them—and the folks who collect them—they're serious business. Just ask Danielle Silva, daughter of Dick and Sandy Silva, whose house burned down and is being rebuilt as *This Old House*'s fall project. "A few weeks after the fire, my sister and I came across our collection of Vermont Teddy Bears, charred and smelling awful, but still recognizable," Danielle recalls. "Most of them had been gifts for special occasions, a graduation bear with a cap and gown, Easter and Christmas bears. Remembering that they came with a lifetime guarantee, we boxed them up and sent them back to the company." Within a few days, the Silvas received an urgent call from a "bear counselor" informing them that the plush toys had been admitted to the "burn ward" at the Teddy Bear Hospital and that a new sleuth of bears was on its way to them. "The Silvas' request, though more tragic than most, is not unprecedented," a spokeswoman for the Shelburne, Vermont–company says. "Usually it's a case of a bear meeting a lawn mower or getting mauled by the family dog, but our lifetime guarantee means just that. We wouldn't want any of our bears or their families to be in pain."

Beautifying Billerica

Donna Sapolin, editor in chief of *This Old House* magazine, recently made her debut on the TV show, where she and host Steve Thomas discussed plans for the interior design of the fall project house in Billerica, Massachusetts. "It's great to have Donna on the design case," says producer Bruce Irving. "We faced a daunting situation—a house that's as bare as it gets, since Dick and Sandy Silva lost every possession in the fire. Donna brought a lot of ideas and got them really motivated. I'm hoping that if I ask her nicely she'll come do my place."

PHOTO: JOE TUTTLE (4)

WHERE TO FIND IT > SEE DIRECTORY > PAGE 106

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Kitchen by the Sea

A weekend bungalow gets updated for contemporary cooking

BY HOPE REEVES

A partner in the busy New York City architecture firm of Sidnam Petrone Gartner, Coty Sidnam needs a break every now and then. Luckily, she has a way to get one: a house on Fire Island, the car-free, carefree, 32-mile-long sandspit that stretches along the south shore of Long Island. "We rented for a while, and then, about four years ago, we decided to make it permanent," says Coty, speaking for her husband, Derek Huntington, and their three children. "Coming out here keeps us sane."

First built in the 1920s, the three-bedroom bungalow the family settled on is among numerous houses destroyed in the hurricane of 1938, then reconstructed by the original builder from salvaged materials. The two-story shingled cottage is rustic yet playful, with its battened walls painted a range of pastels very much in keeping with the beach house sensibility. "This house isn't elegant," says Coty. "Its candy colors and simplicity make it feel more like an ice cream parlor."

Architect and living owner Coty Sidnam used blue Fuyoood accented with "beach" glass to make her cozy Fire Island, New York, kitchen.

PROBLEM

Having designed some 50 kitchens, Coty is used to the finest materials and latest appliances. But when it came to her own 54 square foot kitchen, she didn't mind fake terra cotta floor tile, gold-flecked Formica countertops, plain pine cabinets, or even the "classic 1959" refrigerator with its broken seal and rusted out grille. Eventually, however, the fussy electric stove and the lack of storage space got old. The owner of a compact island retreat himself, *This Old House* host Steve Thomas can relate. "When your house is somewhat remote, you want to stock up on everything from paper towels to canned artichokes," says Steve. "And you need plenty of room to store them." Coty decided to apply her expertise to her own situation. Her goal was a kitchen that looked modern yet not industrial and that maximized the existing space.

"Clean and simple lines are the way to go in a beach house kitchen."
—Steve Thomas

SOLUTION

After a few sketches, Coty realized she couldn't reorganize the layout without significantly changing the footprint—something she didn't want to attempt. She liked the way the kitchen functioned as a passageway connecting the mud and dining rooms. So rather than tear down walls and rearrange the space, she kept things pretty much where they were, making mostly cosmetic changes, such as putting in new cabinets, flooring, counters, and appliances.

PHOTOGRAPHS BY JOHN GRUEN

STEVE THOMAS PHOTO: CHRISTIANA CEPPAS

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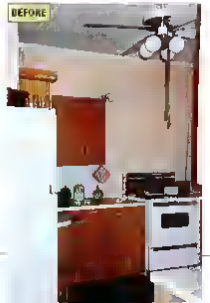
LEFT: *A square under-counter cubby adds visual interest by breaking up the expanse of light wood, making a perfect spot to stash a cappuccino foaming cup.* BELOW: *Another of Coty's idiosyncratic touches: Pairs of drawer and cabinet pulls are set in different directions "just for fun."*

FINISHING TOUCHES

Construction work done, Coty sought "graphic" materials to match her vivid house: stainless-steel appliances and custom beech and maple cabinets with blue- and blue-green-glass doors. "The glass is in keeping with the airiness of the house," says Steve. "And it adds sparkle and liveliness to the room." Coty considered opaque glass, but nixed the idea. "The clear stuff means I don't have to serve my kids and my houseguests. They can find their own plates without searching every cabinet." She chose a bold gray-blue limestone tile for the floor, and a dove-gray Corian for the counters, thinking granite or marble would be too formal for a beach house. She topped off the room with an industrial-style halogen hanging lamp in the center of the space, and small recessed lights built into the cabinets, and above the sink and stove. "In the end," says Steve, "Coty got not only a great kitchen but a wonderful showroom, too. I'm sure her clients on Fire Island will be inspired." ■

The kitchen did wind up undergoing some minor construction. Fire Island contractor Ken Larson moved part of a wall back 3 feet, giving the not-quite-square room a more regular shape, and adding 40 square feet by absorbing a guest room closet. ("Guests don't need to hang up clothes—they'll stay too long," Coty says jokingly.) Coty hung battens to match those throughout the house, then painted the room a "beachy" aqua blue.

During the renovation, Larson uncovered slapdash work by previous owners. Ripping up the flooring, he found "tile on top of linoleum, on top of vinyl—a real mess," he says. And when he went to replace the sticky double-hung windows with larger ones, the header was missing. "The house hadn't fallen down without it, but a header is pretty essential," says Steve. "Installing one was easy and will help the house withstand hurricanes."



LEFT: *The old, nondescript cabinets wasted valuable storage space on top.* RIGHT: *Coty saved money by only slightly enlarging the window openings and modifying the footprint, keeping the appliances where they were.*

BEFORE PHOTO: COURTESY OF COTY BERMAN; FLOOR PLANS: PETERMAN INC.

WHERE TO FIND IT ~ SEE DIRECTORY ~ PAGE 195

JEEP CHEROKEE

Aspirin, toothpaste, sandwich bags. When you're at the local supermarket, it might not matter whether you buy name brand or generic. But when you're out in the wild, you can bet you are going to need the one brand that stands above all others. Jeep.

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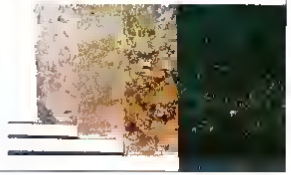
HOUSE CALLS WITH STEVE

IDEAS NOTEBOOK

As Coty's choice of colored glass demonstrates, you can mix colors and textures for visual drama. Other options include, clockwise from left, fluted, cross-hatched, and opaque styles, available from local glaziers

Coty wanted minimalist pulls to "punctuate" the cabinets. These satin finished nickel knobs and pulls are another appropriate option for this rebuilt 1920s bungalow.

For a more formal kitchen, granite would make a dramatic complement to Coty's honey-colored kitchen



PHOTOS: GARY MOLLOY

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ASK NORM

What to do with old tile, old paint, and old bathroom fixtures

VICTORIANS AND VARNISH

We think woodwork painted a simple semi-gloss white will look best in our Queen Anne, but we're feeling a bit guilty about covering wood that a previous owner clearly spent a lot of time stripping and varnishing. Is there a way to protect the varnish when we paint over it so that eventual removal of the paint would be a practical proposition? What would the Victorians have done?

William and Ellen Turpin, Rutledge, Ga.

Don't feel guilty. If someone comes along later and wants to go back to a clear finish, the underlying coats of varnish will make stripping the paint much easier than if it were applied to bare wood. Just be sure to sand the varnish lightly—enough to give it some "tooth"—so the paint will stick. Keep in mind that the mania for showing wood grain everywhere is relatively modern; the Victorians painted some trim and left other parts natural. I've done the same in my house to show off both paint and varnish.

PANEL DISCUSSION

I have paneled doors in my early-1900s home. Some of the panels are split, but patching them with wood filler doesn't keep the cracks from reappearing when the house is heated during winter. What should I do?

Walter Dalerup, Avon by the Sea, N.J.

Wood wants to move when humidity levels change, and when it can't it will warp, crack, and bow. I suspect your panels have been glued, painted, or varnished into their frames, causing them to split. To free the panels, you could try to cut through the accumulated gunk with a thin knife blade, but the only sure cure would be to disassemble the doors—and that's a pretty big job. You might try instead to keep humidity levels in the house from swinging from one extreme to another.

TILE TRICKS

We want to expand the tiled area of our bathroom walls (we're putting in a shower) but can't find tiles that match the originals. These are 4¼-inch square tiles marked "102-6" on the back. Is that a code number that can help us identify the manufacturer?

Clinton and Ann Philson, Atkinson, Nebr.

Unfortunately, it's probably just a code the manufacturer used to identify a specific production run. Richard Trethewey, *TOH*'s plumbing and heating consultant, says that even if you were able to find the manufacturer, the company may not be able to provide an exact match; colors and sizes differ slightly from one lot to another. So what to do? You could "stretch" the existing tiles by creating a pattern that mixes in new ones with the old, or start new tiles of a similar color at a corner because the color change will be less noticeable, or rip out the old stuff and start fresh—whatever suits your budget and taste.

TIGHT RESTRICTIONS

My 1979 house is in a historic area near North Carolina's Outer Banks. The local historical society won't permit blown-in cellulose or foam insulation. Do I have other alternatives that won't require removing the claps outside or the plaster inside? I need help—my heating/cooling runs close to $450 a month. Also, we have leaking terne-metal roofs. What's your opinion of the roof repair systems that use a thick liquid undercoat, a mesh fabric, and a finish coat?

Shirley Stokes, Washington, N.C.

The only way I know to retrofit insulation without ripping off siding and plaster is to blow it in. There are materials besides foam and cellulose that can be blown in—rock wool, cotton, and Air Krete come to mind—but if these are acceptable, the others ought to be as well. I've never heard of a historical society that tried to control the inside of a house, let alone the inside of its walls. Could there be a misunderstanding here? If not, maybe the society is exceeding its authority. As for the metal roofing repair you mention, we used one on our project house in Savannah a few years back and it seems fine. But before you take this on, remember that many leaks occur because of deteriorated flashing and clogged gutters, and it's easier and cheaper to fix these than to cover a whole roof.

ROUGH TIMES

I've just moved into a two-year-old house. The builders used rough-sawn lumber for all the woodwork—window and door casings, baseboards, doors, and trim—and painted it white. Can you think of a way to get a smooth surface on this woodwork, or should I just have it all removed and start over?

Elizabeth Cromley, York, Maine

You could try to sand off the paint with a belt sander and endless hours of elbow grease, but it will be difficult to get the wood

PHOTO: KELLER AND KELLER

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Sometimes, the further we go from civilization,

the more civilized we become.

clean and smooth. Replacing everything with new wood that matches your taste exactly would be an easier (though more expensive) solution. I think I'd go for a third option: learning to like white, rough-sawn woodwork.

FIRST THINGS FIRST

I have the opportunity to buy the house I'm now renting [BELOW] but I'd like an expert's opinion first. Although I'm eager to become a first-time home owner, the house is more than 50 years old and needs lots of work: insulation, new windows, a new kitchen and bathrooms, and landscaping. I look forward to your advice.

JOANNE GOLDBECK, WESTFIELD, N.J.

Don't jump to any conclusions. Your house doesn't seem old enough to be completely uninsulated; you may only have to add some insulation in the attic. And your windows don't look bad either—perhaps all you need are new storms. As for the big jobs, I recommend doing them first. Having a workable kitchen and at least one good bathroom done up front will provide a sense of satisfaction that will help you through the rest of your renovation.

SKIRTING THE ISSUE

Our 1926 Sears kit-built home has 42 original double-hung windows, most with original glass. How do we repair them and make them as weatherproof as possible? Also, we have all the original longleaf pine floors, but there is no sub-flooring. We are going to stone-skirt the house, which sits 36 inches off the ground on 64 concrete piers. What is the best method of insulating and weatherproofing this work? The ground is very dry and has excellent drainage, and moisture is not a problem.

KIP AND SEVERITY ZIMMERMAN, BLANCO, TEX.

With 42 windows to renovate, I'd say you've got plenty of work on your hands. We've covered the repair of windows before in the magazine, but if you want to get a book on the subject, make sure it covers the repair of windows that have sash weights, pulleys, and old glass. Your stone skirt sounds like a good idea. Properly done, it'll make your house appear as if it's part of the landscape instead of floating above it, and it will hide the piers. Be sure to check beneath the house so you don't hide any problems that will be hard to get at later, and take care to provide adequate venting (well-screened to keep bugs and animals out). Finally, insulate between the joists with fiberglass batts or expanding foam insulation, which is installed by licensed contractors. But don't buy any more R-value than necessary. You can find out how much venting and insulation you'll need by talking to a town building inspector who is familiar with local codes.

ASK NORM

SHOP, DROP, AND ROLL

I've built a 14-by-17-foot room to use as my woodshop and would like some expert guidance on a layout for my power tools.

GREG ROSOL, ROCHESTER HILLS, MICH.

I'm reluctant to spout off about anything as personal as a shop, but I will say that when it's small, you'll want to be able to move your tools around. That means putting them on or dropping them into movable bases whenever possible.

TABLETOP TIPS

I'm building a tabletop. Should I use flat- or quarter-sawn boards to reduce cupping? And is there any reason to assemble the boards with a tongue-and-groove joint or a finger joint instead of using biscuits? By the way, remember that Lutyens bench you made on the New Yankee Workshop some time ago? I saw a similar one in a catalog—it was made of teak and was selling for $7,000!

LAWRENCE M. WARN, TOLEDO, OHIO

The first question is easy to answer. Quarter-sawn stock resists cupping, and swells and shrinks less than flat-sawn stock. In answer to your second question, you can get a router bit or shaper cutter that makes something similar to a finger joint, but biscuits are quicker and plenty strong. I don't think tongue-and-groove joints are great for tabletops—getting a good glue bond is hard. Regarding that catalog, it's nice to know that some folks can buy benches at $7,000 a pop. But when I build something, making or saving money is beside the point. I stick to woodworking for the pleasure of it.

FUSSES OVER TRUSSES

Some time ago you said, "A truss roof renders the attic unusable because the cross-bracing gets in the way." For my new garage, [BELOW], I used box-scissor trusses with a space that I use as an attic, but which could have been a place to live. The picture shows my wife, who is about 5-foot-3, standing in the space.

DOUG PUCKENINS, LUMMI, WASH.

Earlier, I compared standard trusses to ordinary stick-frame roof construction. Sure, you can design any kind of truss for any kind of purpose if you're willing to pay for the trade-offs. Your truss, for example, requires an enormous amount of lumber, and leaves you with a small attic best used for storage. Judging by the headroom, I'll bet it isn't up to code for living space.

Send questions to Ask Norm, *This Old House* magazine, 1185 Avenue of the Americas, 27th floor, New York, NY 10036. Include a complete address and daytime phone number. Published letters will be edited for clarity and length and may be used in other media.

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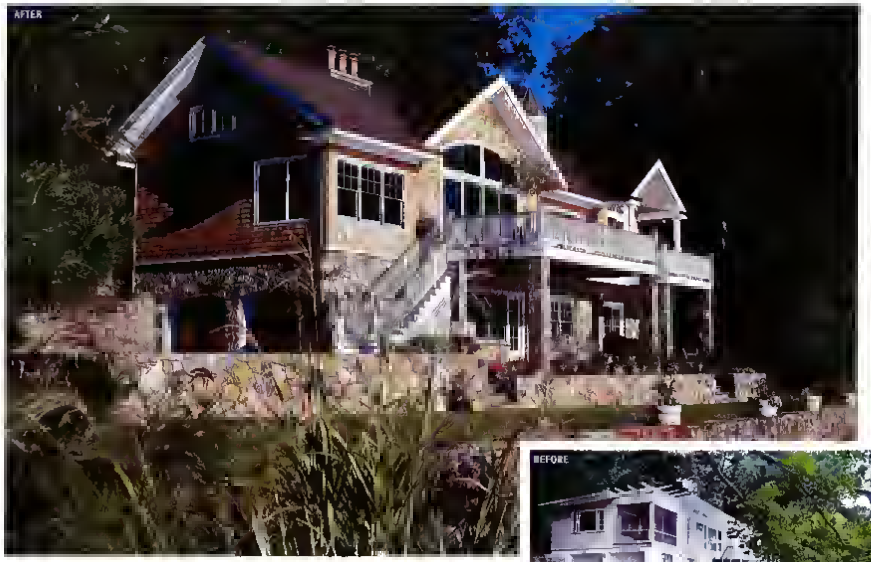

A Good Foundation

Some houses age like fine wine. Others turn to vinegar. Renovating this 1950s building meant tearing it down to its concrete-block foundation.

Except for its first-story walls, John Ignen's seaside house was entirely re-created. Only the placement of the garage doors is recognizable. "I didn't want to demolish it," he says. "But because of the rot, there wasn't an option."

After a year of hunting, John Ignen found the place of his dreams. But it wasn't the boxy design that sold this financial marketing executive on the 1952 house. He fell for its location—on a sailboat-filled cove of the Long Island Sound in southern Connecticut. "I walked in the front door, looked at the vista, and said, 'I'll take it,'" he explains.

The house inspection, however, revealed an uglier scene. The flat roof had been leaking for decades, and the sheathing and rafters were rotted. Ignen bought it anyway and planned a big renovation, but he didn't begin to realize just how big until the day he moved in. "I wanted to open one of the casement windows, but when I released the latch the whole sash fell out," he says. "I had to run outside, pick it up, and literally nail it back in place."

Ignen wanted more than just working windows—he wanted to turn the crumbling two-level house into something worthy of its spectacular views. "The flat-roof look wasn't for me," he says. He also wanted a bigger living room with a majestic fireplace, and a kitchen that looked out on the water—instead of one dreary little window facing the street. A friend introduced him to architect Nance Vigneau, and Ignen was taken by her approach. "John is single, his kids are grown, he likes to hunt and fish. So I envisioned a casual

BY CURTIS RIST PHOTOGRAPHS BY MICHEAL GRIMM

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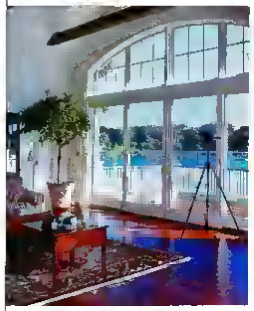
house," Vigneau says. "I told him, 'I think you need something that suggests a boathouse in Maine.'" She got the job.

While they talked about ways to redesign the existing space—from ripping down the partition between the kitchen and living room to adding a gable roof—an engineer investigated its structural integrity. He discovered more rotten framing, including damage to a beam under one of the showers. "I was glad I never decided to use that one," says Igneri. "I could have crashed right through to the floor below." When they tallied up everything the house needed, they realized it wasn't worth doing such a significant renovation on a house that needed so much structural repair. So they decided to tear it down to its foundation and build fresh.

Built with 100 tons of fieldstone and concrete block, the exposed chimney sports a plain wood mantel shelf reminiscent of the ceiling beams.

Vigneau designed a contemporary Shingle style house, with a fieldstone chimney, 23-foot exposed beams (salvaged from an old barn), and a master suite that includes a separate dressing room. In the walk-out lower level, she included two bedrooms, a bathroom, and a family room, to accommodate Igneri's visiting children and grandchildren. With the garage, it amounted to about 3,200 square feet—exactly the same size as the original house.



In the new living room, French doors topped by curved transom windows frame views of the surrounding cove.

Contractor John Ginsbern of Chilmark Builders was tempted to handle demolition by "driving an excavator right through the garage door and pulling the whole thing down." But he hired a crew to take it apart board by board, so as not to damage the foundation. Reusing it, he calculated, saved about $15,000 in excavation and construction costs.

Since he was tearing down the house, Ginsbern could easily address two other concerns in the basement: flooding and headroom. He raised the basement floor above the flood line by pouring a new concrete slab. Then, to accommodate 8-foot ceilings plus 2 feet for plumbing and ductwork, he laid 3 feet of new concrete block on top of the foundation walls.

Exposed concrete block may have suited the original house's contemporary exterior, but not the neotraditional appearance of Vigneau's design. So Ginsbern dug down to the original footings and mortared a stone veneer over the foundation walls. To make sure Igneri could enjoy the view from his new living room, Ginsbern built a 16-foot expanse of glass sliding doors, topped by a curved transom window.

Last winter, a year after construction began, Igneri finally moved into his finished house, with its jatoba floors, old-fashioned transom windows, and soaring rustic fireplace. Every now and then, Igneri says, "someone will just knock on the door and offer to buy the house"—a sure sign of its curb appeal. "Now, that's something that never happened with the old place." ■

WHEN TO TEAR IT DOWN

Much as he loves old houses, T.O.H. contractor Tom Silva concedes, "as a last resort, it's sometimes smarter to rip it down." If the framing is inadequate, the foundation frail, or the house has suffered major water damage, knocking everything down and building new is an option, particularly when the house has no historic or architectural value. Contractor John Ginsbern, who rebuilt the Igneri residence, says it's a matter of dollars and cents. "You can ignore structural problems and waste money for cosmetic repairs. Or, you can spend even more money trying to fix the underlying flaws. Financially, neither approach adds up."

The cost of demolition and disposal—typically $8,000 to $10,000—can be offset by reusing whatever is salvageable, including framing, appliances, and millwork. But for those who would rather rescue than tear down, Tom Silva is ready for you. "If you like saving a part of history, go for it," he says. "Just make sure your budget is big and you're prepared for unknowns."

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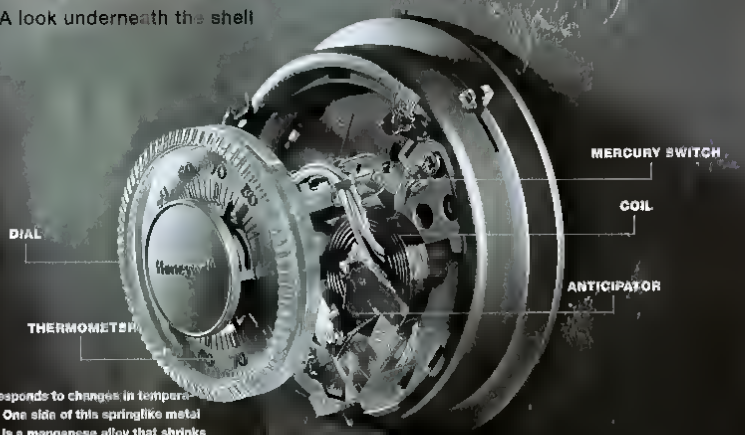
A look underneath the shell



COIL: Responds to changes in temperature. One side of this springlike metal strip is a manganese alloy that shrinks rapidly when cooled; the other, composed mostly of iron, shrinks slowly. The difference in rates of contraction causes the coil to wind tighter as the temperature drops.

MERCURY SWITCH: Opens and closes the circuit to the furnace and the air conditioner in response to the movement of the coil. Beware: Even a small amount of mercury is extremely poisonous. Contact your local hazardous-waste facility before throwing away an old thermostat.

DIAL: Adjusts the position of the mercury switch.

THERMOMETER: Displays the current room temperature.

ANTICIPATOR: Applies extra heat to the coil when the circuit is on, encouraging the heating system to shut off a little early. Without it, the thermostat would overshoot the temperature setting, because the furnace continues to produce warmth after switching off. The adjustable pointer should match the amperage of your furnace ignition system.

Whether you adjust your thermostats occasionally or wage back-and-forth battles with a teenager who wears shorts in December, you probably take these indoor climate controllers for granted. But thermostats affect your comfort—and utility costs—more than any other device in the house.

Inside a standard thermostat is a temperature-sensitive metal coil connected to a mercury switch: a glass bulb with a drop of the liquid metal inside. If the temperature falls below the setting on the dial (or above it, for central air conditioning), the coil tightens, tips the bulb, and causes the mercury to bridge two electrical contacts. Because mercury is conductive, the circuit is completed and the furnace fires up.

The classic round design, introduced by Honeywell in 1952, remains the standard because of its reliable simplicity. But over the last decade or so, many home owners have upgraded to digital thermostats with no moving parts, just silicon chips. Temperatures are set with a keypad for each day of the week so that, for instance, the heat turns down at bedtime and comes up in the morning. The payoff to programming temperatures is energy savings when the heat isn't needed—with a warm house when you wake up, at least until your teenager overrides the setting.

BY MAX ALEXANDER PHOTOGRAPH BY ERIC AXENE

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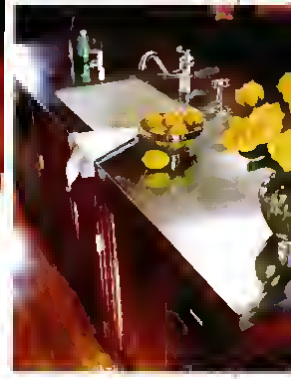

Counter Points

Six clever kitchen island solutions

In the 30 years since the peninsula counter broke off from the wall to become an island, this piece of cabinetry has gone from being an additional work surface to becoming the kitchen's center of gravity. Gradually, various kitchen tasks, pieces of equipment, and social activities have migrated to it, and now it's a culinary center, storage unit, family gathering spot, and entertainment area all in one.

BY VICTORIA C. ROWAN

Kitchen islands are immensely popular—the National Association of Home Builders reports 80 percent of new home buyers want one. But that doesn't mean an island is right for everyone or for every situation. Placed thoughtlessly, it can turn a logical space into a maze. And it's also possible to be overwhelmed by an island's sheer potential, warns designer/contractor Richard Baronio. "If there's too much going on, no one part has enough space to function properly." Practical considerations to keep in mind are that the kitchen must be large enough to allow at least 36 inches clearance for traffic lanes on all sides of the island; that the island can function simultaneously as a place for working and socializing, as long as these activities are kept well out of each other's way (the design should keep milling guests away from a busy cook, for example); and that the geography always be kept logical—if the dishwasher is in the island, for instance, the sink should be, too. Here are six elegant kitchen islands that illustrate uncommon solutions to common problems. *(continued on page 42)*

PERIOD PIECE The owners of this 1890's Brooklyn, New York, brownstone wanted an island that would not only be stylistically appropriate for the house but would also function as a counter for food preparation and disposal, a bar for casually elegant adult dining, and a center for accommodating the everyday needs of children. They chose oak beadboard—there's beadboard in the butler's pantry, too—stained to match existing woodwork elsewhere in the house, and a zinc countertop for its strong vintage associations (stainless steel would have felt much too high-tech). However, there's one thoroughly 20th-century piece of equipment, a dishwasher, hidden on island's far side.

PHOTOGRAPHS BY MICHAEL GRIMM

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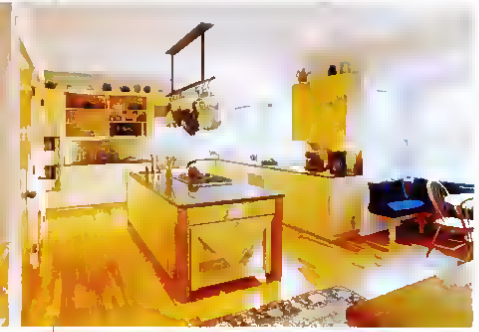
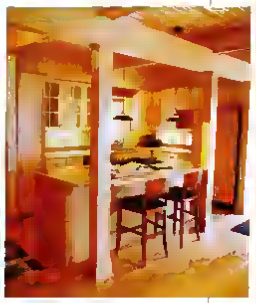


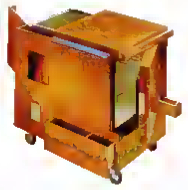
SERIOUS FOOD These gourmand owners needed a working island big enough to accommodate separate areas for simultaneous baking, cooking, and food preparation. The countertop is granite—a cool surface for rolling pastry—and there's a pull-up shelf for a large dough mixer near the centrally placed stove top, as well as conventional drawer and cabinet storage for utensils and spices. Large pots and pans hang within easy reach from an overhead rack above the center of the island, and there's a vegetable prep sink at the far end, creating an entirely separate work area. One ingenious feature, undercounter storage for a sideboard cart, so their culinary creations can be wheeled straight into the dining room.

PLAIN AND SIMPLE This straightforward, appliance-free island, designed by Jerome Buttrick of Buttrick Architects, provides a clean, uncluttered work surface with undercounter storage between a kitchen and a dining room. "White wood and mahogany trim is the motif of the house, so the countertop is a 1½-inch slab of mahogany with a tung oil-based sealer," says the owner of the house. The cabinet doors on the dining-room side conceal sliding drawers for table linens, and the ends of the island incorporate open shelves for cookbooks. There's a raised inset on the countertop that serves as a sideboard and also hides any work-surface mess from dining-table view.



ISLAND VIEW In designing an island for this Lake Superior lodge, architect Dale Mulfinger has achieved a successful transition between the L-shaped alcove kitchen and the great room beyond it. (The use of light woods helps create a seamless visual whole.) Sitting neatly between two columns, the island provides a buffet area and extra bar-type seating at the overhang counter on its great-room side. Rather than position the gas stove against the back wall, Mulfinger slotted it into the island on the kitchen side. That way, someone standing at the stove sees not only any guests gathered in front but also the wonderful view of the lake beyond.

SPLIT LEVEL This island, which separates the kitchen from the dining area, needed to house large appliances—including an inset stove and an oven—as well as provide counter seating, disguise its own considerable mass, and blend in aesthetically with its surroundings. To achieve all this, Michaele Mahady of SALA Architects designed a bar that floats on fins above the regular kitchen counter, which breaks up the island's bulk visually and also partially screens off any unsightly mess on the lower working surface. Both countertops are made of fire slate, a cementitious composite stone material that feels cool to the touch and matches the slate flooring textured elsewhere in the house. Further integration is achieved through the extensive use of maple veneers. In addition to appliances, the island has storage drawers and a slide-out surface specifically for a laptop computer.



SWISS ARMY KNIFE

Recently exhibited at New York's Museum of Modern Art, the Carrellone, an ingenious 40"x40"x29" mini-kitchen trolley on wheels, appears to have it all. Created by design veteran Joe Colombo for Boffi, the Italian kitchen specialists, it includes a fridge, cutting board, hot plate, and utensil storage.

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*See owner's manual/limited warranty for complete terms and conditions at www.runflat.com. Requires TPMS monitoring system (not included). Sold separately.
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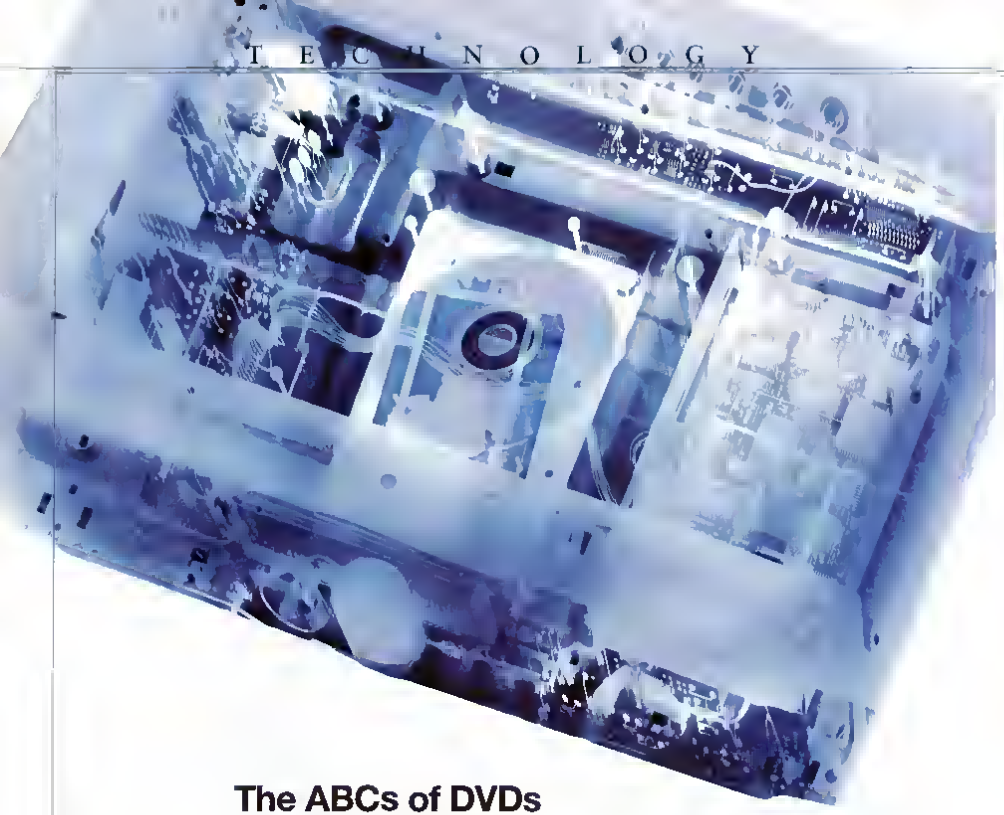


PHOTOGRAPH BY BRYAN WHITNEY

The ABCs of DVDs

Digital technology revolutionizes watching movies at home

BY CHRIS O'MALLEY

You may want to sink the idea of buying *Titanic* (or any other motion picture) on videotape. Because those boxy reels of magnetic cellophane are running head on into the technological equivalent of a looming iceberg: the digital video disc.

The iridescent DVD, looking identical to a compact disc but holding much more data, produces pictures as clean, crisp, and vivid as the sounds are pure, wide-ranging, and rich, with DVD you can enjoy the stunning visual and audio effects of today's movies without having to leave your family room. And even though the technology is new—DVD players have only been available in the United States since 1997—sales are brisk and accelerating. It's clear that, just as CDs swamped vinyl, the digital disc format is poised to deep six video tapes.

Clarity, in fact, is its primary selling point. DVD movies are considerably sharper than the VHS tapes that play in your VCR. A DVD player fills the television screen with a 480-line image, twice the resolution of a conventional VCR. So whether you're playing your flicks on an old 19-inch set or a new 60-inch monster, you see a substantially better picture.

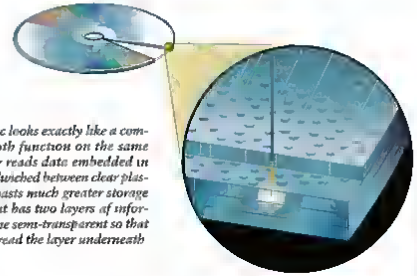
You also see *more* picture. Generally, when movies are transferred to videotape, only the central portion of the picture is visible, leaving out a strip on both sides of the image as it would ordinarily be seen in a movie theater. That's because conventional television screens are not wide enough to show the whole picture. However, many DVDs offer the original wide-screen version on the flip side of the disc, which can be watched in letterbox format (black bars on top and bottom of the screen).

There's also a bonus for your ears. All DVDs use a surround-sound system for their audio tracks. This not only gives better-than-CD quality sound but also the illusion of being in the action, especially if you've got more than two speakers hooked up to your TV or audio receiver. With front and rear speakers, you *feel* the sound of an action classic like *Top Gun*. Or, if you'd rather just listen to music, slide a CD into any DVD player and enjoy.

Digital video disc technology gives you more control over the action. Its freeze-frame, slow motion, and even fast forward modes are crystal clear, not fuzzy or shaky like those of most VCRs. And many DVD movies are segmented into scenes, somewhat like the tracks on a CD. These are undetectable during normal viewing, but can be used as reference points for jumping around instantaneously within the movie.

In addition to the movie itself, many DVDs offer a number of features that may include a choice of language, documentaries about making the film (or, if it's a classic, about its subsequent history), a shooting script, or the uninterrupted movie score. There are even "Easter eggs," hidden items containing relevant scenes from other movies; the fun is in finding them.

What makes all these features possible is a DVD's vast capacity for storing data: up to 18.8 billion bytes worth—enough for an eight-hour movie, or for a plethora of other interesting perks. For instance, many DVDs come with extra scenes or outtakes that aren't on the videotape versions. *Patch Adams* includes an extra dose of Robin Williams's zaniness that never made it into the original release, as well as a documentary on the making of the movie and an audio commentary by the director. And a growing number of films, aimed mostly at younger audiences, are including music videos of songs from the movie's soundtrack.



A digital video disc looks exactly like a compact disc, and both function on the same principle—a laser reads data embedded in reflective film sandwiched between clear plastic. But a DVD boasts much greater storage capacity because it has two layers of information per side, one semi-transparent so that the laser can also read the layer underneath.

Of course, one of the main raps against DVD has been the price you pay for all these niceties. That was true a couple of years ago, when players went for around $800 to $1,000, but today most sell for between $249 and $399, and prices are still dropping. All the major electronics makers—including Panasonic, Philips, RCA/Thomson, Samsung, Sony, and Toshiba—make them, and they all produce exactly the same quality of picture and sound. (Higher-priced models offer extra features, such as the ability to play both sides of a disc continuously or hold up to five discs at a time.) The price of the discs has come down, too, with many titles selling for between $20 and $30, a small premium over VHS tapes.

Nevertheless, you might want to hang on to your VCR, even after you buy a DVD player. Many video stores now sell DVDs, and some rent them, but many do not. Blockbuster now has rentable DVDs available in 1,000 of their stores and plans to have them in 3,800 outlets by the end of this year. And while the selection of titles is rapidly expanding, the catalog of rental titles on disc is still far more limited than it is for tape, especially for older movies.

The DVD format has one other major drawback. It does a spectacular job at playback, but it can't record the way a VCR can. That could change—Philips says it has invented a DVD recorder that they will release to the public at the end of 2000—but it may be up to a decade before affordable versions are on the market.

In reality, most people use their VCRs to play movies, not record television, and DVD plays movies with far more refinement than any VCR. So for the movies you want to see now, DVD is clearly the format of the future. ■

ILLUSTRATIONS: STEVE BYAN ENRIQUEZ (TOP); JARVIS BUTLER (BOTTOM)

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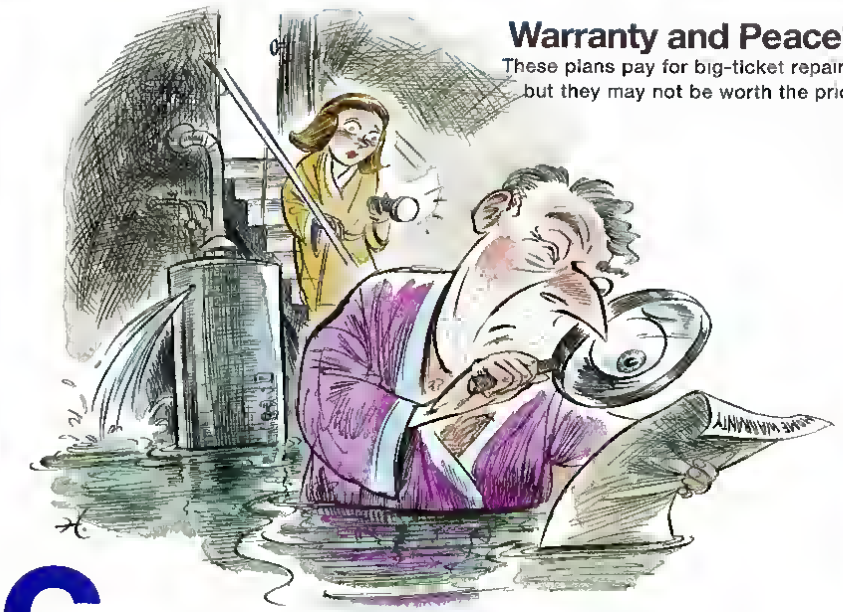
Warranty and Peace?

These plans pay for big-ticket repairs, but they may not be worth the price



BY MARK STEIN

Chris and Dawn Mark were understandably nervous when they bought their first home, a bungalow in the historic district of Belleville, Illinois. After all, it was almost a half-century old, with an aging furnace and vintage appliances that could break at any time. So, they bought a $250 home warranty from their real-estate agent. Sure enough, just a few weeks after they moved in last year, the water heater sprung a leak and flooded the basement. "We made one call, wrote a check for the $50 deductible, and that was it," says Chris Mark. The plumber only had to replace a broken seal, but even if the Marks had needed a whole new water heater, it would have cost them 50 bucks.

Home warranties cover the expense of fixing both mechanical systems (heating, air-conditioning, ductwork, plumbing, and electrical wiring) and major appliances if they fail due to normal wear and tear. The contracts typically cost $250 to $500 a year (with deductibles between $35 and $50 per service call), depending on the house and the options selected—riders are available for everything from garbage disposals to garage-door openers. About 20 percent of resale properties carry a warranty at the time of closing, according to the National Home Warranty Association in Memphis, although the number is higher in some states, including California, where it's more than 80 percent.

Either the seller or the buyer of a resale home can purchase a warranty from the realtor. Often, the warranty is purchased by the seller as an enticement to a buyer. "If a buyer is trying to decide between an old home with character but aging equipment or a new home with less charm but brand new everything," says Rosemary Chiaverini, a real-estate broker with Re/Max Preferred in O'Fallon, Illinois, "a warranty can tip the scales in favor of the old house." A year later, though, the home owner may have a different attitude about the contract. Less than a third of these plans are renewed, according to Shelly Lind of Continental Home Warranty in Walnut Creek, California. Once the new owners gain confidence in the house, says Chiaverini, they often don't

ILLUSTRATION BY GARY HOVLAND

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continue the policy. "The people who sign up again usually live in homes with very old appliances and systems."

But there's another reason renewals are a tough sell. Many consumers avoid any warranty that they have to buy, whether it covers a stereo, used car, or house. After all, the odds are in the warranty company's favor. The firm is betting that the consumer won't file claims that total more than the accumulated premiums. More often than not, it's right. That imbalance is what makes the warranty business profitable.

Unfortunately, some home owners aren't in a position to gamble, says Marc Eisenson, a real-estate finance expert in Elizaville, New York, and editor of the newsletter *Pocket Change Investor*. A warranty is no different than any other type of insurance. "It isn't about seeing whether you can come out a winner," says Eisenson. "It protects you from expensive repairs that would be difficult to pay for on your own." People on tight budgets might feel more comfortable paying the fixed annual cost of a warranty than risking major bills—even if years of premiums wind up amounting to more than the repairs.

Eisenson offers an easy way to determine whether a warranty is a wise investment for you. The key is to assess the vulnerability of your household equipment. If you have a host of problems, an umbrella plan from a warranty company might be desirable. If, on the other hand, you only have the furnace to worry about, you might consider a simple service contract with a local repair company. (Keep in mind, however, that neither plan is going to cover a piece of equipment nearing the end of its life expectancy.)

Another big complaint about home warrantees is that they require giving up a measure of control over repairs, according to N'ann Harp, president of Smart Consumer Services, an education and assistance organization in Crystal City, Virginia. Typically, when something breaks, the home owner calls a 24-hour toll free number. In most cases, the warranty company makes all the arrangements. It hires the local repairman, approves the parts used, and determines whether the equipment should be repaired or replaced, she says. Moreover, if a broken item is outdated—another decision made by the warranty company—it may not pay full replacement cost.

Still, if you're dealing with a reputable company—and you don't take no for an answer when talking to claims representatives—a warranty can offer peace of mind. It's almost a given that sooner rather than later something in an old house will go to pieces. "It's worked out great for me," says Ed McCarthy, who paid $365 for a one-year warranty on his three-bedroom ranch house in Riverside, California. He filed three claims in the first year—for a broken shower valve, a busted air conditioner, and a clogged kitchen sink—totaling more than $500 worth of repairs, he estimates. Yet McCarthy paid only a $35 service charge for each repair. He happily renewed the policy. That's a common scenario among warranty devotees, according to Chiaverini. "Probably half of the plans pay out on a claim the first year, and often that claim results in a new appliance, furnace, or air conditioner," she says.

Anyone who decides to buy or renew a plan should proceed with caution. "A piece of paper called a warranty is only as reliable as the company that's selling it to you," says advocate Harp. "Many states keep complaints about warranties on file, and you can find out whether a company has a good or bad track record. Check with the insurance commission or attorney general in your state before purchasing these products to see whether any complaints exist against a specific warranty program or company."

The moral of the story? Think twice before buying a warranty. For home sellers, the one-time expense may be a cheap way to sweeten a deal. But for many home buyers, the cost of a contract may be better spent on a thorough inspection, says Harp. Pick your own inspector, and once you've identified any problems, try to get the cost of repairs, or at least some part of them, knocked off the price. Then every year, sock away into a repair fund the few hundred dollars you would have spent on the premium. When the water heater won't heat water, the refrigerator refuses to run, or the air conditioner's condenser konks out, you can bankroll the repair without putting a dent in your budget. ■

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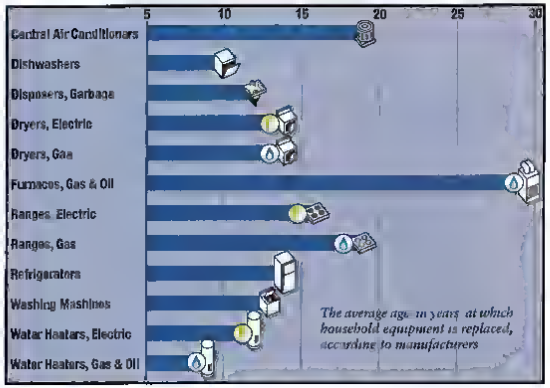
HOW LONG WILL IT LAST?



To decide whether to purchase a warranty, consider the age of the equipment in your house. Note, however, that companies may not underwrite products they deem outdated, and even if you do get coverage, they probably won't pay full replacement value.

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Window Seats on the World

A nook with a view makes a room feel cozy

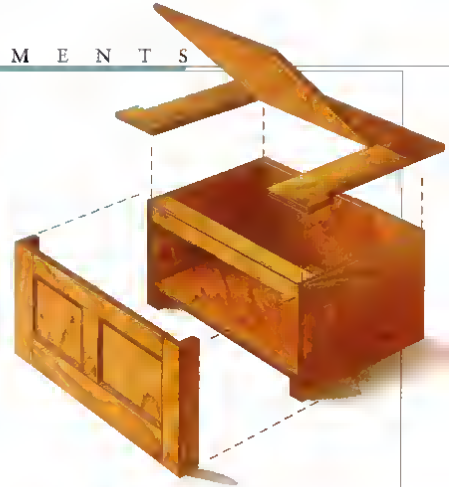
BY HOPE REEVES

Kali Rosenblum's house sits on a cliff overlooking 50 miles of maple forest in New York's Hudson Valley. So, when Rosenblum, a psychotherapist, planned to remodel, large picture windows were high on the agenda. But her interior designer, Peter Reynolds, took things a step further. He added window seats. "Kali wanted to bring a homey feeling to a sophisticated house," says Reynolds, of Stone Ridge, New York. "They added coziness without sacrificing elegance."

These simple built-ins create an atmosphere that puts people at ease precisely because they're located at windows, says Christopher Alexander, an architecture professor at University of California, Berkeley. "People are drawn to enclosed spaces, sunlight, and comfort," he explains. "Sitting in a window seat is the architectural equivalent of wrapping yourself in a blanket."

There are countless ways to add a seat to a window. You can build a rectangular hideout on a stair landing, surround a table like a crescent moon, or set a fully upholstered couch under a wall of glass. The form depends on the location, and most houses have a perfect spot for a window seat, says Mario Rodriguez, a woodworking teacher at New York City's Fashion Institute of Technology. The best sites are bay windows or quirky places created by multiple alterations to the floor plan. "Window seats will visually incorporate that forgotten space into the rest of the room," he says.

Build the window seat's base using high-quality ¾-inch plywood made of a hard wood like birch. For the top, make a solid wood frame and attach a hinged, plywood lid. Cover any exposed edges with pieces of trim. Design the front panel to echo the woodwork in the rest of the house. Install the base first, then add the front and top pieces.



Wherever you locate them, window seats work best built to a few specifications, according to Reynolds. The seats should be 17 to 18 inches high (including the depth of cushions) so the average person's feet will reach the floor. To allow people to sit sideways, Reynolds builds the platform 24 inches deep. He uses firm cushions—at least 4 inches thick—and he covers them with plenty of throw pillows. Where possible, window seats should offer something to lean against, like the wall of a recessed window. A chimney, an intersecting wall, or a deep cabinet will also do the trick. For seats with integral backs, Reynolds recommends a 15-degree slope for ergonomic support.

A window seat is essentially a hollow box, making it not only a nice place to sit but a perfect storage chest. A piano hinge will turn the seat into an easy door to what's inside, whether it's linens or firewood. Drawers are another option, and they allow access to the contents without removing pillows or sleeping cats.

To blend the window seat with the home, pick moldings that match the existing trim. Sanding down sharp corners will help make the wood look worn. "If it's done right, I can't imagine a house that wouldn't be improved by a window seat," says Rodriguez.

Kali Rosenblum's house sure was. In fact, sitting beside her bedroom window and staring out across the valley, Kali gains the perspective she needs to counsel her clients over the phone. "It's an incredibly peaceful place to be—it helps me think clearly," she says. "I guess even my patients benefit from the window seats." ●

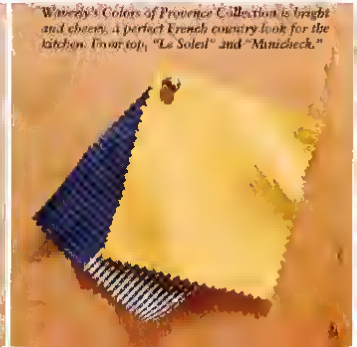
PHOTOS: GARY ARTHERS; ILLUSTRATION: PETENAR INC

SITTING PRETTY

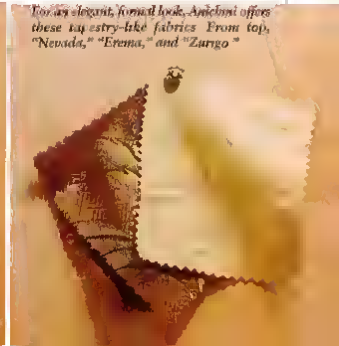
Choosing the fabric and accompanying pillows for a window seat calls for some design savoir-faire. Here are a few guidelines for getting just the right look:

- **For seat cushions and throw pillows, use medium-to-firm foam covered in upholstery-weight fabric. For softer seats, wrap the foam in down or cotton batting.**
- **Add piping to the edges of the seat cushion to achieve a clean, squared look.**
- **Coordinate cushion upholstery with curtain fabrics, but don't match them. If you choose a stripe for the curtains, try a floral on the window seat. Then use a combination of the two in some throw pillows to bring the look together. On curved window seats, avoid stripes or checks because the lines in the pattern won't fall correctly.**
- **Bolster pillows work well on straight-backed seats, but on curved seats use lots of throw pillows.** —*Remy Pokorny*

Ralph Lauren offers these tartanly fabrics. From top: "Baird Jacquard," "McGee Gunncheck," and "Hewitt Herringbone."



Waverly's Colors of Provence Collection is bright and cheery, a perfect French country look for the kitchen. From top, "Le Soleil" and "Manicheck."



For an elegant, formal look, Anichini offers these tapestry-like fabrics. From top, "Nevada," "Erema," and "Zarigo."

PHOTOGRAPH BY MARK DARLEY/ESTO

We'll Help You Turn Ho-Hum Into Ho-Ho-Ho.

This season, Home & Garden Television proudly presents holiday programming every day between Thanksgiving and Christmas. Make the most of the magic ahead as we offer up ideas and inspiration about everything from decorating to entertaining. Check local listings, or call your cable or satellite company. Ask for HGTV.

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Be sure to check out the digital home of the future online at www.zdfuturehome.com. This site will include a "tour" of the ultimate networked home complete with state-of-the-art networking, automation, entertainment, office and exotic accessories.

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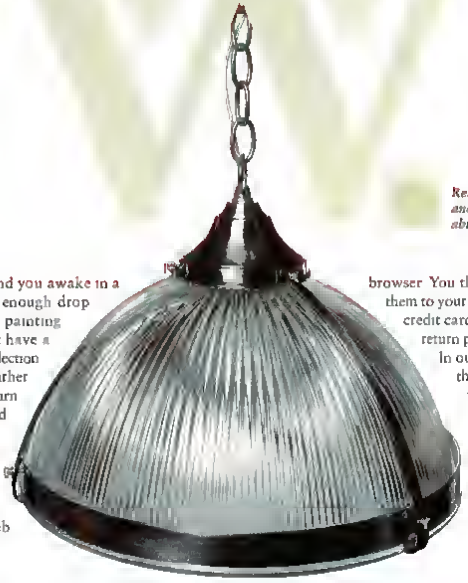
point, click, renovate



Restoration Hardware's chrome and glass pendant lamp is available from their Web site for $249

It's 3 in the morning and you awake in a panic. You forgot to get enough drop cloths for this weekend's painting party. Or maybe you just have a hankering to study a vast selection of antique door latches. Either way, the solution is easy—turn on the computer. The World Wide Web is rapidly changing the way we shop for everything from drywall to doorknobs to desk lamps. All you need is a PC with a fast modem and a good Web browser. You then pick the items you want, add them to your "shopping cart," and type in your credit card information. (Shipping fees and return policies vary, so read the fine print.) In our search for the most useful sites, the hardest part has been keeping up with the explosion of virtual home supply centers, mom and pop salvage shops, and furnishings stores hanging out their cyber-shingles. Thanks to them, it's now possible to buy all you need to improve your house without ever *leaving* the house.

BY MACKENZIE BROWN. PHOTOGRAPHS BY CHRIS STEIN.

building

FROM LEFT: *Turn the mulch pile with a barley fork ($46.72), while listening to an AM/FM radio ($129) that doubles as a battery charger, both from www.hardware.com.*

www.hardware.com
This site (which incorporated the former superbuild.com) offers more than 50,000 home improvement products from nearly 800 manufacturers, at or below retail prices. They even offer Christmas trees delivered to your door within a week. Returns: exchange or refund within 30 days from the date of purchase, they pick up the cost of return shipping for defective items.

www.buildscape.com
An easy way to buy building supplies, tools, even house plans. Search by keyword, manufacturer, or model number; we typed in "drywall" and found 10 matches, from corner beads to sanders. Also helpful are the product reviews by industry experts and a referral service for finding renovation specialists in your zip code. Returns: refunds within 30 days of receipt, provided the product is in perfect working order.

www.sears.com
This site claims to have the largest appliance selection on the Web. Search first by feature and price, then category (refrigerators, cooking, laundry, etc.) to find all the top brands. Click on special links for detailed descriptions including color, dimensions, and special features. For a $35 fee, Sears delivers and installs the whole shebang. The site also offers handy instructions on measuring your space before you order. Should the machine pop a gasket, you can get a replacement online from the four million parts Sears stocks. Returns: Satisfaction guaranteed, your money back. No time limit.

www.contractorstools.com
This is where the pros shop for hand and power tools, and you can too. The site carries more than 350,000 items in stock from top manufacturers at competitive prices. Returns within 30 days for a refund, contact site for an authorization number first.

www.cabinetwarehouse.com
Click your mouse, and a week later a set of prefab cabinet parts and hardware arrives at your doorstep, ready for assembly. Cabinets are finished in wood, laminate or melamine, the company claims their goods cost 24 to 74 percent less than retail. E-mail your specs to the site to get a quote before confirming the order. Returns: report defects in writing within 10 days for an exchange; cabinets come with a five-year warranty.

www.ablescabinetry.com
In this virtual showroom, you'll find pre-assembled cabinets in various finishes. If you need design help, Able's Cabinetry will help you visualize your new kitchen using its 3-D software (for around $75). Returns: replacement of damaged items sent as "rush" orders; they pay the freight.

www.fine-paints.com
A few years ago, John Lahey fell in love with the brilliantly hued Schreuder house paints he found in Europe and brought them to the U.S. You must call or fax in your order, but first we recommend getting the paint sample book ($25, for order on the site) so you can get a clear idea of their version of robin's egg blue. Returns: refund on up to 25 percent of overage on unopened cans within 30 days, excluding custom tints, a 10 percent restocking fee applies.

www.design-with-lighting.com
This site squeezes a warehouse of merchandise—sconces, dimmers, track lighting, lamps—onto one site with plenty of high-resolution photos and detailed dimensions. Click on the design link for tips on ambient techniques (such as wall washing) to enhance your living space. Returns: within 30 days for a refund.

www.faucet.com
With 38,000 brands, including Kohler, Moen, and Elkay, this site has a plumbing fixture for you. Returns: Non-special orders can be returned within 30 days for an exchange, no refunds. After 30 days, items subject to a 20 percent restocking fee; no returns after 120 days.

www.ifloor.com
Flooring—wood (prefinished, unfinished, and hardwood), tile, stone, carpet, vinyl, and laminate—is sold here by the square foot. Besides free advice on installation and maintenance, specialists give price quotes for jobs (discounts for bulk orders). Returns: within 15 days at your expense for a refund.

www.hooverfence.com
Draw your fence project on-line and calculate how much cedar, vinyl, aluminum, or chain-link you need. This site is also a good source for automatic gate openers, child-proof safety latches, and cedar lawn furniture. Returns: a 30-day unconditional money-back guarantee.

www.nokey.com
You can find all kinds of locks and security devices here—the Keyless Lock Store—often for less than retail prices. Electronic keypad locks, remote deadbolt systems, and mechanical push-button locks are among the types offered. Returns: within 30 days, a 15 percent restocking fee applies, no returns on special orders.

www.ballandball-us.com
Find a full line of reproduction antique builder's hardware, from strap hinges to thumb latches, in brass, cast iron, and hand-forged iron. They also do custom repairs and refinishing on hardware, lighting, and any metal item. Returns: no charge within 30 days for "anything that has not been forced beyond reasonable limits."

www.crowncityhardware.com
Unless you're interested in just seeing the restoration tip or antique piece of the week, you first need to order their 400-page catalog by snail mail ($6.50, refundable with purchase, ordering instructions on the site). After that, you can place orders by e-mail. Returns: exchange or refund within 45 days but no returns on antique items.

fixing

RIGHT: *Laminate wood flooring costs $2 to $4 a square foot after a rebate from www.ifloor.com.*

FROM LEFT: *www.hooverfence.com offers such items for your yard as cedar fencing ($12.20 per linear foot—prices vary by region) and pressure-treated fence posts ($7 for an 8-foot-high post).*

It's not only t
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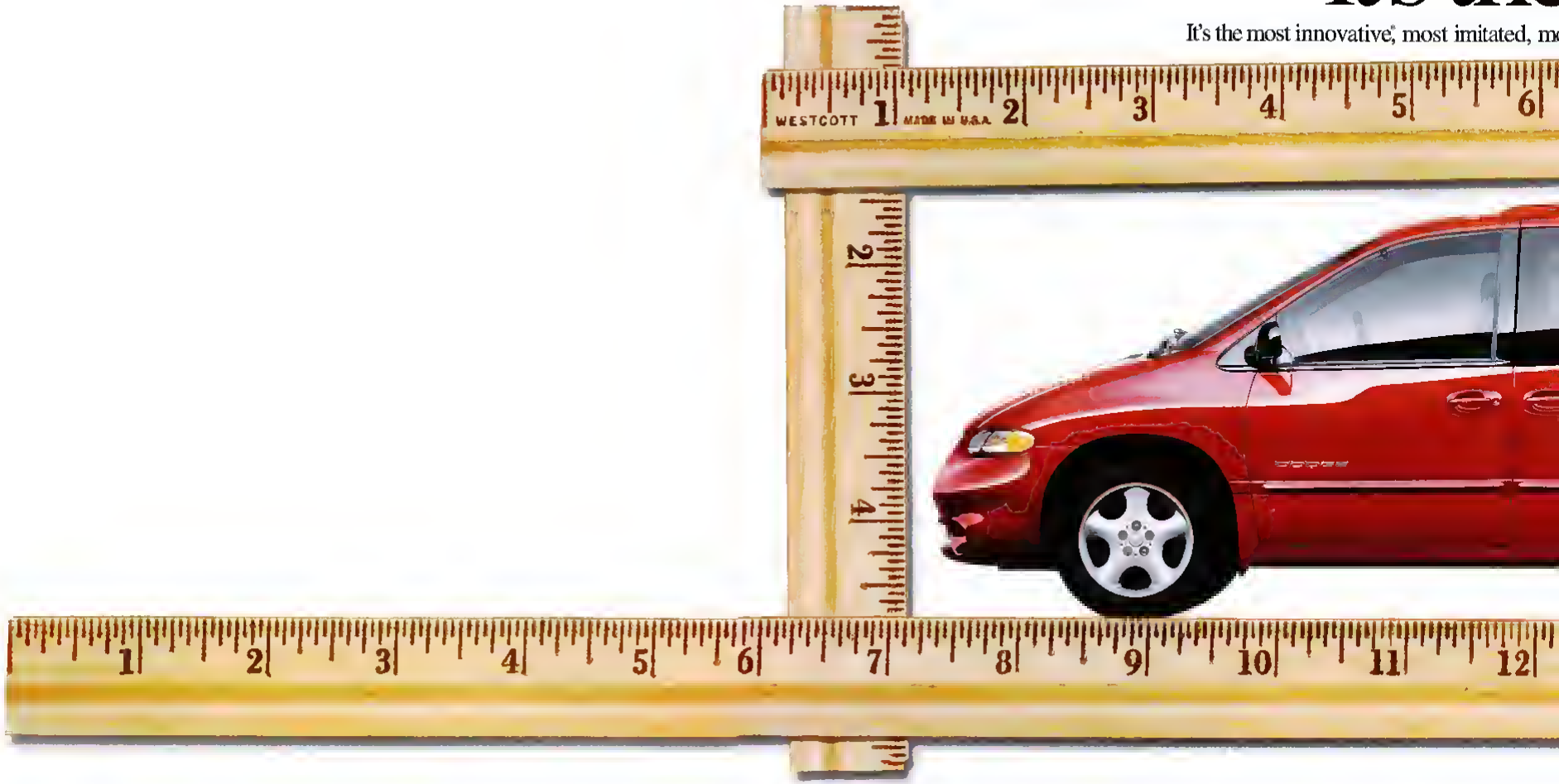
It's the most innovative*, most imitated, m



*Based on innovations since Caravan's 1984 inception. Always use seat belts. Remember a backseat is the safest place for children

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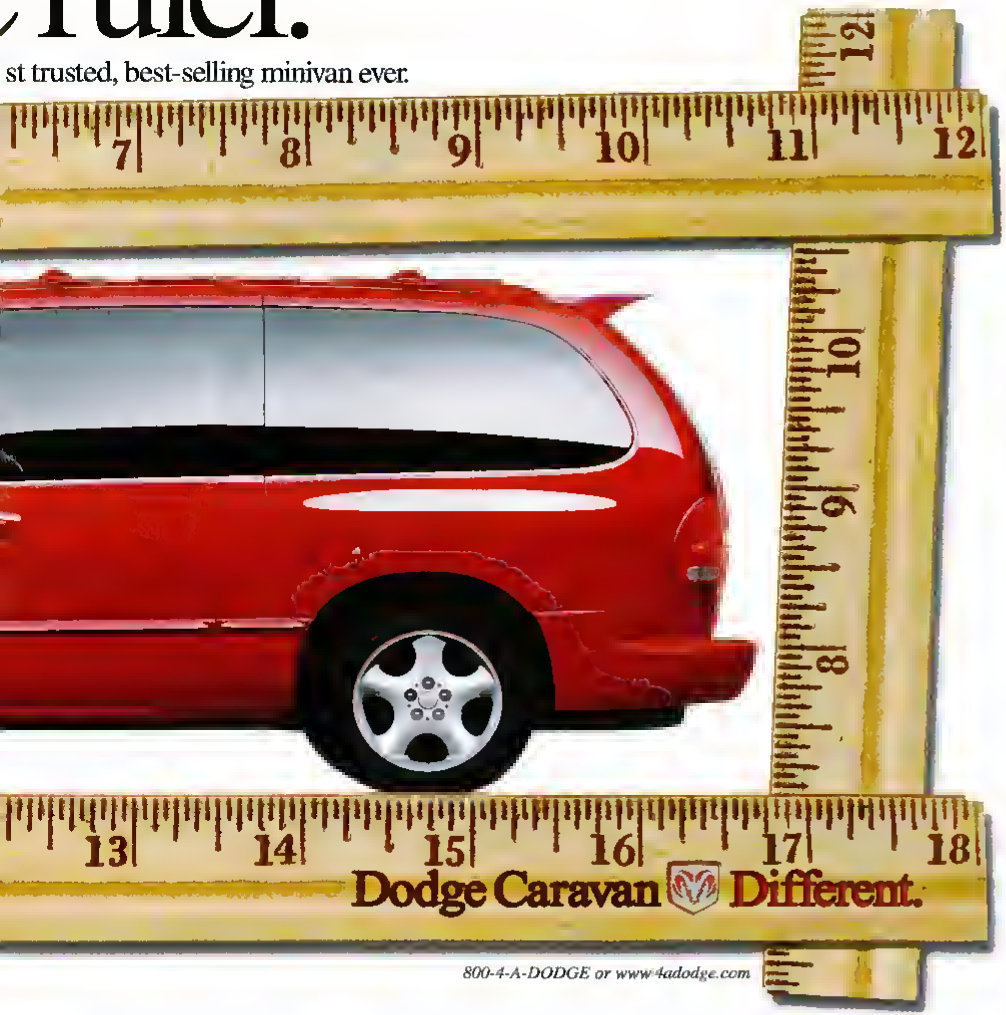
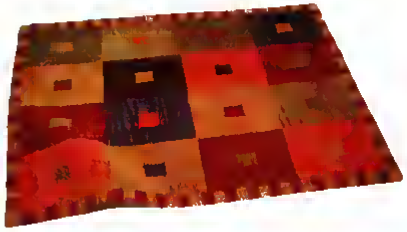


800-4-A-DODGE or www.4adodge.com

RIGHT AND CENTER: *If your style is Web chic, try pairing a set of wooden venetian blinds ($32) from www.blindambition.com with a 5-by-8-foot hand-tufted wool rug ($720) available at www.printernational.com.*



accessorizing

LEFT: *A pair of 1950s Kosta blown-glass candlesticks sold on www.eBay.com for $85.* BELOW: *You can find garden cottage wallpaper for $13.05 per 15-foot roll on www.abwf.com.*

www.restorationhardware.com
Despite the company name, hardware plays second fiddle to accent pieces and fixtures. The company specializes in retro door knobs and knockers, cabinet and drawer pulls, and plaques. The lighting and furniture are inspired by classic styles—Arts-and-Crafts bookcases, leather club chairs, Art Nouveau lamps. Returns: exchanges and full refunds. You pay shipping unless the item is not what you ordered or is defective.

www.blindambition.com
This site dares you to find a lower quote for blinds and pleated shades from top makers like Hunter Douglas and Del Mar. Plug your size requirements into the site's electronic order form. Returns: no returns on custom-made items except for repair under warranty. Manufacturers repair or replace defective products at no charge; customers are responsible for shipping.

www.abwf.com
American Blind and Wallpaper Factory sells thousands of wallpaper styles, from country cottage to children's contemporary to sports themes. Pictures on the site can be enlarged for a more detailed view. The company's blinds include venetians, hangings, and straw. Returns: within 30 days excluding single rolls, cut rolls, borders, accessories, or wall fabric, unless they are defective.

www.decoratewithstyle.com
More than 1,000 wallpaper choices at prices 85 percent less than retail. You can search by style number or the easy-to-use index. The site also sells art prints, framed mirrors, and frames alone. Returns: Unopened double rolls of wallpaper can be returned for credit (minus a 25 percent restocking fee) within 30 days.

www.landsend.com
The retailer that brings you turtlenecks in every color of the rainbow also does rugs, lamps, towels, linens, window treatments, and Mission style furniture. Returns: at your expense for exchange or refund.

www.barewalls.com
Barewalls has thousands of posters and prints—including reproductions of classical masterpieces and famous photography. A request for "Botero" turned up five different posters priced between $20 and $40 (plus a flat delivery charge of $6.50). Mounting takes at least a week. High-brow surfers can bid on fine art and sculpture in the auction area. Returns: Posters and reprints accepted within 10 days for store credit. Policies vary for auction items.

www.printernational.com
You can search for rugs and tapestries by style, color, brand, or construction, and there's always a tempting stock of clearance rugs. Returns: within 30 days after delivery for a refund, exchange, or credit.

salvaging

A complete antique glazed clay doorknob set ($55) is one of the many items sold "as is" on www.oldhouseparts.com.

www.eBay.com
Whether you're looking for new or used decorative items, furnishings, appliances, or tools, someone is bound to be selling it on the world's largest auction Web site. Among the three million items recently for sale were a Maytag dryer, a new set of bathroom drawer guides, and a stainless steel sink (opening bid $1.99). Returns: Policies vary among independent sellers. eBay insures every eligible transaction against fraud for up to $200.

www.oldhouseparts.com
The folks at Old House Parts scour the country for mint condition antique doors, hardware, archways, moldings, mantels, and more. The company will send you pictures of an item, by e-mail or snail mail, before you buy it. Returns: within 15 days for a refund minus a 20 percent restocking fee; they pay shipping on some items.

www.british-nostalgia.com
Here you'll find one-of-a-kind architectural artifacts from antique bricks to staircases—and even some cool old stoves. Returns: Except in cases of damaged goods, complete refunds awarded only after British Nostalgia finds another buyer.

www.doorsoflondon.com
These antique doors are beautiful, but this site is also a resource for someone looking for a bar, a bathtub, or Indonesian teak furniture. Returns: Refunds for damaged goods made on a case-by-case basis.

www.eddonaldson.com
Ed Donaldson has antique hardware—doorknobs, doorbells, knockers, cabinet hardware, locks, and hinges—and a nice selection of reproduction hardware. Returns: refund or exchange within 15 days, subject to a 15 percent restocking fee.

www.architectural-emporium.com
This site features restored antique chandeliers, light fixtures, and wall sconces, but they also have a good assortment of mantels, doors, newel posts, fret work, and vintage plumbing. Returns: none unless previously discussed and agreed upon in writing.

www.archant.com
Architectural Antiques of Boston sells an assortment of antiques of a "moderate scale." On a typical day you might find a tin gondola lantern, a cast-iron dragon weathervane, or a pair of 1940s cement pelicans. Returns: within 10 days for a full refund.

www.highway12antiques.com
Though it specializes in antique American and European furniture, Bridge Street Marketplace's site also vends goods like Victorian era iron gates, mirrored mantelpieces, and glass china cabinetry. Work out purchase details via email. Returns: within 10 days for a refund, minus shipping and handling.

time savers

To make doing the showroom circuit easier, start by scanning thousands of home design products, from appliances to furniture to wainscoting, on **www.homeportfolio.com**, and save snapshots of your favorites in a cyber "swatch" book. The site recently began selling architectural details and lighting directly to consumers and plans to introduce other items for sale in 2000. Before purchasing appliances or home electronics, comparison shop on **www.brandwise.com**, which is affiliated with the Good Housekeeping Institute. Looking for a site we haven't mentioned? Type in the product name and **www.thomasregister.com** will provide some appropriate links. **www.askjeeves.com** provides a similar service, yet allows you to pose your query in plain English—"Where can I buy sisal area rugs?"—so Jeeves can gently guide you through the cyber jungle. If you're unsure about a site's credibility, check it out at **www.bbb.com**, the online Better Business Bureau. **www.improvenet.com** helps you plan your remodeling budget, find the right materials, and design the renovation plan. If you describe your project via e-mail, they'll forward it to the best-qualified contractors in their database. Here's one more thing to look forward to: Since September, San Francisco contractors have been testing **www.netcierk.com**, which enables them to prepare and route building permits, inspection certificates, and other requisite forms to the appropriate government agencies. The company plans to eventually launch this expeditious service nationwide, so keep your contractor posted. If only the approval process were that easy.

furnishing

CLOCKWISE FROM RIGHT: *A 30-inch-high aluminum stool sells for $150 at www.simplymodern.com, while a birch Windsor bench ($529.95) and nesting pine end tables ($229.95) are among the thousands of items available at www.living.com.*

www.furniture.com
This virtual showroom contains more than 50,000 items from major North Carolina makers. Tools such as "Room Planner" help you visualize and rearrange the furniture you already have with prospective pieces from the site. Returns: exchanges within a week, unconditional satisfaction guaranteed, they pay return shipping.

www.living.com
Indoor/outdoor furniture, children's furniture, rugs, china, and mirrors can be found in abundance and in stock. A quick scan of the sofa section yielded 200 possibilities, from leather loveseats to chintz sleepers, with prices ranging from $500 to $3,000. For decorating dilemmas, go to "Ask a Designer." Shipping is free. Returns: exchanges within seven days of receipt.

www.ethanallen.com
Whether your taste runs toward denim sofas, zebra print chairs, or somewhere in between, Ethan Allen will probably have it among the 4,000 items for sale online by the end of 1999. They'll also hook you up with one of 2,400 designers for decorating advice. Returns: exchanges within two weeks, you pay shipping unless the item is defective or not what you ordered.

www.goodhome.com
Home to chic understated furniture and accoutrements, this site allows you to search by theme (classic, country, rustic, coastal, or urban) or item (sofas, chairs, rugs, beds). The pictures are detailed and can be enlarged for a better view. Don't log off without trying the Design Studio, where you can test drive different colors and fabrics in model rooms. Returns: exchanges within 30 days, contact www.goodhome.com for an authorization number before sending back merchandise.

www.anthropologie.com
Spare yourself the jet lag and airfare on a trip to India or Europe—Anthropologie offers carefully reproduced wooden tables, iron beds, and bamboo folding chairs, inspired by those found in exotic flea markets. Returns: request all refunds and exchanges in writing, with the reason why.

www.lazboy.com
Sniff the La-Z-Boy Web site from the comfort of your own recliner. The site also sells upright chairs, sofas, and modular furniture in lots of materials, from leather to damask. Returns: exchanges within two weeks, you pay shipping unless the item is defective or not what you ordered.

www.simplymodern.com
Click here for ultra-mod wood and steel desks, lamps, consoles, chairs, and more. The site features CD holders, clocks, and "executive toys" such as mini-Zen sand gardens. Returns: contact company to arrange a UPS pickup for a refund or exchange.

www.shakerworkshops.com
Maker of reproduction Shaker furniture—many as do-it-yourself kits—since the early '70s, this company offers wooden chairs, dining tables, desks, and chests of drawers. The site also sells accessories such as handmade baskets and birdfeeders. Returns: exchanges made within 30 days.

Coming Soon

Watch for these company's Web sites launching in the spring of 2000:
www.ikea.com for all your Swedish modern needs (and a meatball or two),
www.pier1.com, for a potpourri of scented candles and wicker loveseats,
www.thebombayco.com, purveyor of traditionally styled wooden furniture.

On this wraparound porch in Issaquah, Washington, exposed posts and beams made of glue-laminated Douglas fir show off the beauty of engineered lumber

Bionic Beams

ng, stiff[illegible] stable, engineered [illegible] does [illegible]her Nature one better

BY JEANNE RUBER

As the contractor for *This Old House*, Tom Silva has a front-row seat for the parade of innovative new building products coming on the market every year. But Tom's a hard sell; if a tool or material doesn't perform on the jobsite, he sticks with what he knows. So when he was asked 10 years ago to support a floor on I-joists—plywood strips sandwiched between 2x3s—he balked at their apparent flimsiness. "I said, 'Why would I use them?'" he recalls. "'They don't look like they're going to work.'" Then, as he learned that they could bridge long spans with little loss of strength or stiffness, he decided to give them a try on the 1989 season's show project, a barn house in Concord, Massachusetts. They worked like a charm. Not only did they weigh 25 percent less than the heavy 2x lumber he'd been lifting for years, they were as utterly uniform as steel beams. He no longer had to pick through the pieces, as he routinely did for ordinary lumber, weeding out those with knots, checks, or other weaknesses. Every I-joist he ordered, he used.

The experience turned Tom into a believer in man-made lumber, although others remained skeptical. On one job, when the funny-looking joists were still a relatively new innovation, Tom used them to frame a floor and roof. The building inspector vetoed the rafters, and Tom was incredulous. "I told him, 'What do you mean? They're as strong as regular wood rafters.'" The inspector relented, but only after a

PHOTO: COURTESY APA/THE ENGINEERED WOOD ASSOCIATION

WORK THE WEEKEND
AND LOVE EVERY MINUTE OF IT.

You could learn to love putting in all those extra hours on the weekend. Tackling projects you've always thought about doing yourself. From cabinets to decks to fences. Even that scary crown molding you were going to pay somebody else to do. Good place to start is with Delta tools. These three are just part of the most complete line of professional shop tools out there. Tools that'll make you sorry to see Monday come.

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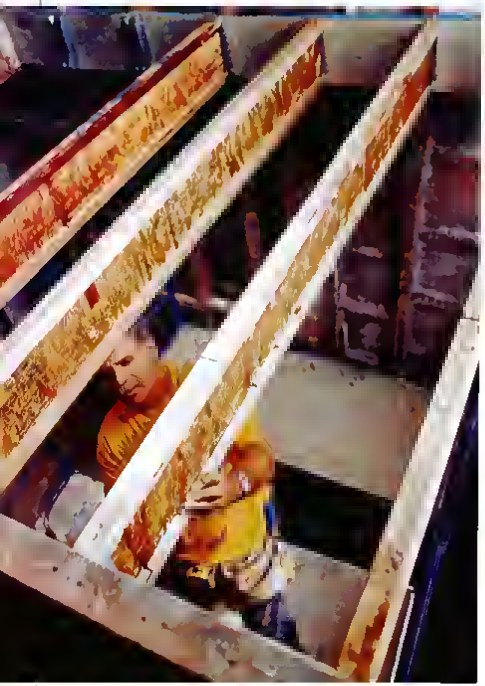
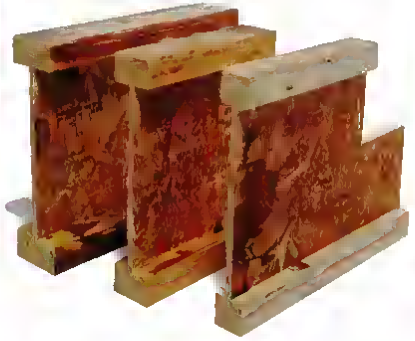
visit from the manufacturer and consultation with an engineer confirmed that Tom's approach was perfectly correct.

Today, that sort of resistance is a rarity. Lumberyards everywhere now stock I-joists and other types of engineered lumber, framing that's made with pieces of wood glued together in factories. This family of products combines the predictable performance and stable pricing of steel and the easy workability of wood. *TOH* master carpenter Norm Abram incorporated I-joists and laminated trusses into his own house, finished six years ago. "I wouldn't think of doing it any other way," he says.



To understand their appeal, consider the problems of sawn lumber. Ever since mankind started cutting down trees for building material, builders have had to contend with knots, checks, and other natural defects that can compromise wood's strength and make it difficult to work with. But as long as there was a stock of big, slow-grown trees, as was the case in this country up until the middle of this century, there was still plenty of good lumber to be had. As this stock has dwindled, it's been replaced by young plantation-grown trees, which yield boards prone to warping, twisting, and cupping. It has gotten to the point where even those builders who are diligent about picking through their stacks have had a harder time finding lumber that meets their specs, and marginal boards have ended up in houses, resulting into squeaky, bouncy floors and cracked, nail-popped walls.

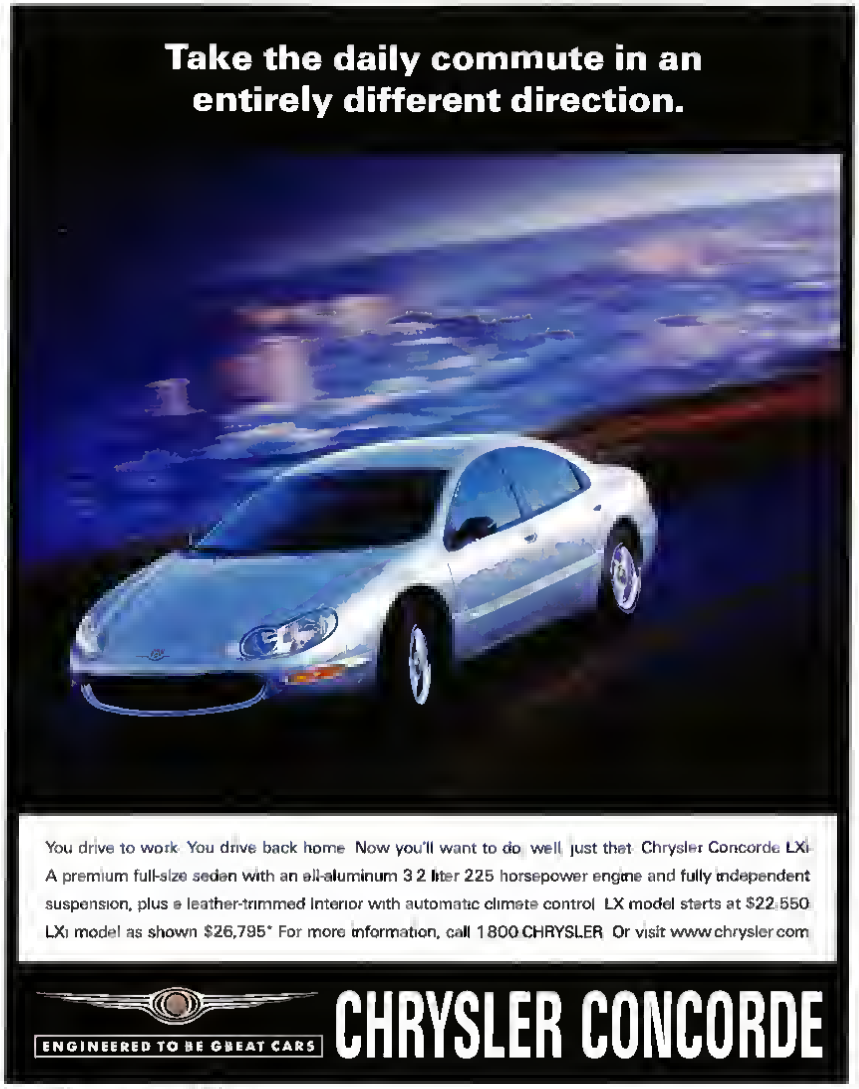
Now, take that same juvenile wood, saw, shred, or slice it into pieces and glue them back together. All the defects disappear and all the undesirable movement cancels itself out; every piece is as straight, strong, and stable as all the others. And with the wood fibers themselves still largely intact, the resulting products retain wood's relatively high strength and stiffness compared to weight.



There are many different ways to reassemble wood into lumber; the basic choices include glue-laminated timber, or glulams (made with 2x stock glued face to face), laminated veneer lumber (a high performance structural plywood), parallel-strand lumber (made from veneers clipped into thin strands), laminated strand lumber (molded from wood strips up to 13 inches long or so). And, of course, the homely I-joist, whose appearance belies its growing popularity. By next year, industry trackers expect that 30 percent of new floors will be resting on them. "And that will go to 50 percent within three or four years," says Tom Williamson, executive vice president of APA—The Engi-

LEFT: *Tom Silva uses I-joists to support a new floor at the TV show's 1998 project in Watertown, Massachusetts. Because these pieces don't shrink the way solid lumber does, Tom likes using them in the well-seasoned frameworks of old houses.* ABOVE: *Skinny I-joists contain only half the wood fiber of equivalent sawn joists, and yet they perform just as well. Manufacturers put wood where it's most needed, in the flanges along the top and bottom edges. The OSB "web" keeps them apart.*

PHOTOS: KOLIN SMITH, CHRIS STEIN


Take the daily commute in an entirely different direction.
You drive to work. You drive back home. Now you'll want to do... well, just that. Chrysler Concorde LXi. A premium full-size sedan with an all-aluminum 3.2 liter 225 horsepower engine and fully independent suspension, plus a leather-trimmed interior with automatic climate control. LX model starts at $22,550. LXi model as shown $26,795* For more information, call 1-800-CHRYSLER. Or visit www.chrysler.com
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Where can I learn about remodeling my bathroom?
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Ask!

neered Wood Association.

Builders love engineered lumber because it saves them time and reduces waste. It wins points from environmentalists because it taps less desirable, fast-growing species, leaving old forest lands intact. Engineered lumber also makes more efficient use of those trees that are cut. Sawing a round log into rectangular lumber wastes as much as 60 percent of a tree, compared to the mere 24 percent that's lost in the making for laminated strand lumber, the most efficient of the engineered beams.

From Tom's standpoint, perhaps the best thing about engineered lumber is that it's so easy to use. The joists are so light that one carpenter can set them in place, a job that takes two people with sawn joists; "And when you need to drill a hole, you have more options than with ordinary lumber," Tom says. A 20-foot-long, 14-inch-deep I-joist can accommodate holes in its center that are 10 inches deep and 11 inches wide, large enough to let heating and air-conditioning ducts pass through. Some brands have stamped score marks, meant for wiring, that can be knocked out quickly with a hammer. The restrictions about where to make the holes vary slightly from brand to brand, but one universal caveat applies: Never cut into the top or the bottom pieces (the flanges or chords).

Despite all its advantages, Tom hasn't switched entirely to engineered lumber. The reason is simple: It often costs more. Although the price of engineered lumber stays stable, the cost of sawn lumber seesaws from as little as half to nearly the same cost. So for each job, Tom weighs the options and spends the extra money where it makes sense.

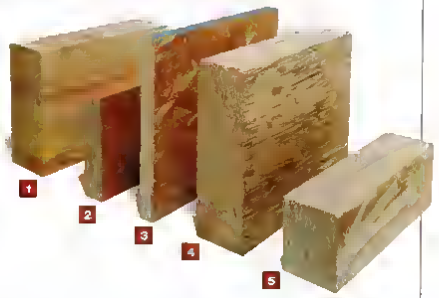
At the current TV-show project in Billerica, Massachusetts, he stuck with ordinary 2x10s for the roof rafters. "The rafters aren't that long. Engineered lumber wasn't worth the extra money." But under all the floors, he put I-joists, except where the heavier loads are concentrated, such as beneath the stairway. There he installed laminated veneer lumber. In the basement, which has spans 22 feet long with no support columns, he used steel I-beams. Steel is more compact than LVLs or glulams of the same strength, giving him the headroom he needed.

He figures the steel itself cost no more than the wood alternative, but what he gained in headroom he lost in convenience. His crew had to laboriously drill through the steel and bolt wood onto each side of the beam so they had a way to nail on the rest of the floor. Thankfully, the I-beam didn't need to be cut. With engineered lumber, by contrast, ordinary drills, saws, and fasteners manage just fine.

Despite all its attributes, man-made lumber can't make up for poor building practices. For instance, Tom disputes the impression that engineered joists, and only engineered joists, guarantee a squeak-free floor. He says it's possible to build a squeak-free floor with natural wood by making sure the wood is dry before the flooring is nailed on, by setting all joists so the crowns (their natural curves) are up, and by using properly sized fasteners. Conversely, it's also possible to build a squeaky floor with I-joists. Just space them incorrectly or let them get wet, and use an adhesive not intended for damp surfaces. Then the subfloor won't adhere properly, and it will squeak just as surely as badly installed regular lumber.

While some engineered lumber can be used outdoors—Glulams are regularly made into bridges and LVLs have been applied as exterior trim—those products made with wood wafers should be kept out of the weather. If left in the rain by careless builders or lumberyards, they can swell up and make floors wavy. Even so, there have been no instances of I-joists delaminating or coming unglued, according to Dave Edwards of the National Association of Home Builders, which collects reports of building-product failures.

Tom, of course, takes care to keep his lumber dry. He's also savvy to its limits. I-joists, for example, are designed to meet the same building standards for strength and stiffness as sawn lumber. Over a 30-foot span, joists can flex 1 inch and still be up to code. To Tom, that's too much. So he does the same thing with engineered joists that he does with conventional lumber—space them closer than the span tables call for. "It may take three or four more I-joists, but you get a better system," he says. "The floors don't bounce. The ceilings don't crack. The chandeliers don't swing when a kid plays upstairs." ■



1. *Glue-laminated (glulam) beams have multiple layers of sawn timber bonded together, often in graceful curves.* **2.** *Laminated veneer lumber (LVL) looks like plywood, except that all the veneers' grain runs parallel to the beam's length.* **3** *Oriented strand board (OSB) works fine on rim joists, which don't bear heavy loads.* **4** *Parallel strand lumber is made with wood slivers, heated and pressed into beams stronger than a glulam of the same size.* **5** *Laminated strand lumber, made of abundant aspen and poplar trees, is being turned into studs as well as headers.*

6. *The open-web truss is steel-and-lumber hybrid that easily allows wires, ducts, and pipes to be snaked through. Although more expensive to make, its strength is comparable to similar-sized but much heavier steel beams.*

PHOTOS: CHRIS STEIN

THE FIRST GLUE STICKS

Engineered lumber traces its roots to Switzerland in the late 1800s, when an unknown inventor took sawn boards and milk-based casein adhesive and glued them together to make the first glulam beam. These man-made timbers, which could be molded into almost any curve or length, were used in the Reichstag in Berlin and in many large European buildings that still stand, but a shortage of milk during World War I sent the industry into a tailspin. In the United States, the glulam concept took hold in the 1930s, about the same time better synthetic-resin adhesives began to replace the casein glues.

In the 1950s, Art Troutner devised the first open-web truss, a beam that was lighter, faster to make, and much easier to use than a glulam. Consisting of parallel 2x4s and diagonal rods of steel, his trusses carried more load per pound of their own weight than any beam then available. He manufactured the first ones in 1960.

Troutner and the company he cofounded, Trus Joist Corporation, eventually linked up in a joint venture with the Canadian timber giant MacMillan Bloedel. Trus Joist MacMillan went on to become the world's leading manufacturer and developer of engineered products, including the first I-joists (made in 1969), the first laminated veneer lumber (1970), parallel strand lumber (1979), and laminated strand lumber (1988).

The next frontier for man-made lumber is the combining of wood fibers with high-strength Kevlar and carbon fiber, which makes beams that are even stiffer and lighter. Engineers can already specify aramid-reinforced glulams for demanding applications such as bridges. Says Tom Williamson of the Engineered Wood Association, "A very small amount of plastic gets a lot of performance increase."

WHERE TO FIND IT — SEE DIRECTORY — PAGE 198

How do I childproof my home?
Got a question? Just type it in at Ask.com.
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Sleeping Beauties

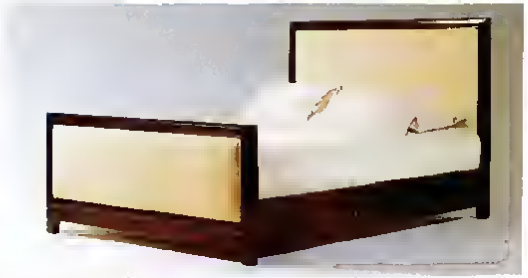
These days, busy people spend so much time in the bedroom—reading, watching TV, snacking, cuddling with the kids—they might as well be monarchs at Versailles. At the heart of this sanctum stands the bed, which, perhaps more than any other piece of furniture in the house, defines and dominates the space it's in. Twin or king, the bed demands to be the focus of a room. Positioning is crucial—you might want to place it between two windows, for example, or move it boldly to the center of the bedroom—but it is the style of the bed that makes or breaks its impact. "If you're going to have one fantasy item in your home, the bed should be it," says Los Angeles–based designer Thomas Beeton, who tends to mix pieces from different periods, putting, for example, a classic four-poster in a minimalist space. Although there's a wide range of designs available, the most popular are firmly rooted in the past. "I think people are drawn to traditional styles because they live more transient lives," says Trish Foley, author of *Williamsburg Decorating with Style* (Clarkson Potter). And the finest beds have sturdy physical construction, reflecting traditional craftsmanship. "Buy the best one you can afford," advises Jeff Miller, who wrote *Beds Step-by-Step* (Taunton). "Because if it wobbles in the showroom, it's only going to get worse at home."

BY JULIA CLAIBORNE JOHNSON

Iron beds first became popular in hospitals in the late 18th century for hygienic reasons—and became a home decorating hit thanks to their affordability and the beauty of metal, which could be forged into shapes that were utterly austere or amazingly intricate. This elegant Campaign bed by Charles P. Rogers recalls several historical styles, including Neoclassicism as it flourished at the time of Napoleon, who took light but sturdy furniture to the battlefield. The blending of practicality with refinement creates a bed fit for an emperor.

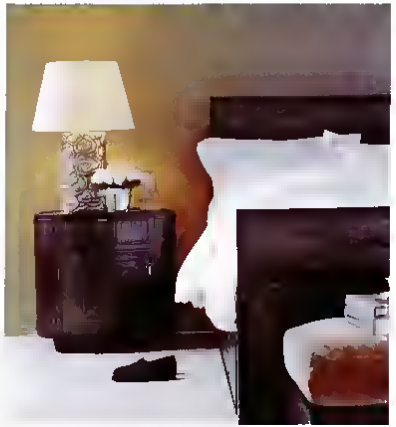
PHOTOGRAPH BY ANTHONY COTSIFAS

SLEIGH While it's clear what inspired their name, sleigh beds, like the Louis Phillipe by Grange (ABOVE), *were modeled on ancient Attic sleeping couches, and became popular during the Greek Revival period.*

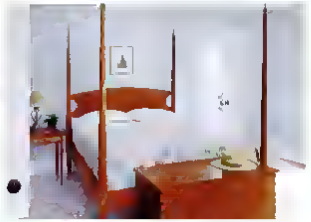


UPHOLSTERED This bed from the Barbara Barry Collection by Baker (ABOVE) *evokes the streamlined era of Art Deco, when upholstered headboards were popularized by the swank Hollywood movie sets on which Fred wooed Ginger. Using tufted leather rather than the traditional '30s satin, Barry gives the glamorous style a distinctly contemporary twist.*

MODERN The latest wrinkle in bed design, taking classic 20th-century shapes and spicing them up with unusual materials, particularly wood. On the Faubourg Bed by McGuire (RIGHT), *for example, tropics-evoking bamboo veneer marquetry is applied in a geometric pattern over mahogany.*

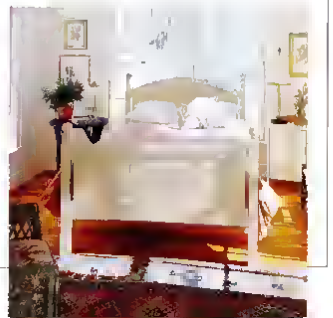


ARTS AND CRAFTS The pared-down Arts and Crafts aesthetic—a reaction against Victorian stylistic excess—still works at the dawn of a new century. This piece from Green Design (BELOW) *emphasizes the serenely Japanese aspects of the style.*



PENCIL POST Four poster beds have existed since the Middle Ages, but the 19th century saw the development of the pencil post, a lighter, more graceful version of its medieval ancestor. The Shakers never made pencil posts, but had they, their beds might have looked like this modern version by Thos. Moser (ABOVE). *It has the requisite simplicity, and a similar sense of proportion, line, and restraint. The attention to detail—the precision mortise-and-tenon joints give structural rigidity as well as aesthetic satisfaction—and the natural textures are Shaker-like, too.*

PAINTED The Island Headboard bed by Maine Cottage Furniture (RIGHT), *evokes a simple aesthetic. An old family heirloom made of maple, a bit battered but with nice lines, just freshened up with a coat of paint. What more could a country home or little place at the shore require? Shown here in buttercream, the bed is available in many other colors that keep its air of summer casualness but smarten it up enough for any type of home. But not so much that the slatted headboard and footboards don't make you think that an ocean breeze might ruffle the curtains at any moment.*



WHERE TO FIND IT — SEE DIRECTORY – PAGE 135

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Photographer's notes: "My assignment was to record life as it happens in Ford Country. Brian Dills owns one of the many Ford trucks that were scattered along the beach, working between storms. Brian drives an F-350 turbo diesel. The sand was pushed in from the ocean. So only 4x4s could get out to the house." – David Alan Harvey

Outer Banks North Carolina **Ford Country** Sept. 9, 1999 7:20 p.m.

The calm between the storms. Hurricane Dennis had just blown through, wiping out houses, leaving debris and masses of sand. Now the threat of Hurricane Floyd hovers in the minds of locals, like Brian Dills. "Every storm situation is stressful – you have the chance of losing everything. It comes down to the basics of life. Mother Nature rules. You are quickly humbled." Brian is working to repair a house that Dennis "spared."

"Sure, I'm making a living, but at the same time I'm helping people out. I like giving people a hand." That's pretty common talk here in Ford Country.

If you have any Ford Country stories, log on to www.fordvehicles.com/fordcountry. While there, you can find out about the whole F-Series lineup, including the new F-150 SuperCrew coming January 2000.

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IT'S WHAT'S INSIDE THAT COUNTS

1. Temperature/pressure relief valve: Opens automatically to expel water when the water temperature reaches 210 degrees or the tank's pressure climbs above 150 psi. Heaters with stuck valves could burst.

2. Anode: Protects the steel tank from corrosion. Made either of magnesium or aluminum. Check annually and replace if corroded or covered with lime.

3. Flue: Helps water capture heat from the exhaust gases on oil- and gas-fired heaters only.

4. Dip tube: Feeds cold water to bottom of tank. Must be replaced if broken.

5. Drain valve: Rids tank of sediment and rusty water.

6. Combustion chamber: Flame within a steel enclosure heats the tank bottom (gas and oil heaters).

By attracting charged water molecules, the anode rod in a water heater protects the steel tank from corrosion. After a few years in hot water, the smooth rod at left will become rough and pitted, like the one at right.

Rust Busters

For a healthy water heater, don't spare the rod

Neglect your water heater and sooner or later, probably at the very moment you're enjoying the warmth of a steaming shower, you'll get doused in a spray of icy, orange-tinted water. You won't bathe in comfort or clean your dishes again until you've spent $300 to $500 on a replacement heater and endured the plumber's erratic schedule.

A recent study estimates that 6.5 million tank water heaters are hauled to the trash each year because they have clogged up or rusted apart. All this can be avoided, or at least postponed awhile, with simple preventative maintenance. "You can keep a water heater working efficiently for 20 to 30 years or more," says *This Old House* heating and plumbing expert Richard Trethewey. "But if you ignore it, you'll be replacing it in as few as five or six years."

Upright tank water heaters, the sort found in most houses in the United States, are easy to ignore. They're quiet, have no moving parts, and generally show no signs of giving out until they leak or stop working. But in a typical heater's glass-lined steel tank, it doesn't take long for things to begin going wrong. The biggest threats—sediment and rust—start making trouble almost as soon as the heater is switched on.

Sediment forms because the process of heating water encourages calcium carbonate (limestone) to precipitate and settle to the bottom, where it can clog recirculation lines, block the recirculation pump, stop up the tank's safety valves, and become a breeding ground for corrosive bacteria. In an electric heater, the sediment can eventually bury the lower heating element and burn it out. In gas- or oil-fired heaters, the mineral residue prevents the heat generated in the combustion chamber from reaching the water. If the sludge is not removed, says Trethewey, the overheated tank bottom will weaken and its protective glass lining will disintegrate, speeding the tank on its way to the scrap-metal heap. "The only thing that's going to bring back good heat transfer is to flush that stuff out," Richard says.

It might take up to a decade for calcium carbonate to suffocate a water heater; corrosion can easily finish one off in half that time. The glass lining offers some protection, but water and steel still manage to meet at threaded connections and welding seams and via tiny cracks that form in the lining when the tank is first filled. And wherever contact occurs in this torrid environment, rust runs rampant.

That's where the anode rod comes in. This solid bar of aluminum or magnesium hanging from the top of the tank is the water heater's best defense against rust. Because these metals are more reactive than steel, they act like a sponge to mop up the aggressive charged water molecules that would otherwise eat into the steel. As long as the rod is in place and dissolving away under electrochemical attack, the tank walls will tend to remain unattractive to the water. But once the anode rod has completely dissolved—about four to five years in some areas—the water immediately turns its corrosive attentions toward the tank.

"In the U.S., hardly anyone services that anode rod at all," says Trethewey. On some heaters, in fact, the rod is nearly impossible to remove. But when the rods are replaced regularly, "you could extend the service life by as much as 10 to 15 years," Richard says.

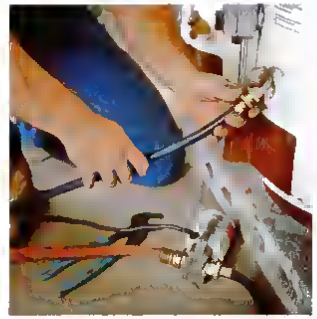
The procedure for increasing a tank's longevity is straightforward as long as the tank isn't more than five years old. Carefully drain and flush the tank, then replace the rod (as shown in the photographs on this page). For older tanks that have never been serviced, it's probably a better idea to have a plumber do it for you—usually an hour to an hour and a half of work. This maintenance should be performed at least once every two years, but in areas with hard, mineral-laden water, it might be necessary to flush the tank as frequently as once a month. (Hard water creates more sediment, but tends to slow the speed with which anode rods dissolve. Conversely, overly softened water reduces sediment but eats up rods.)

To help make a heater easier to service, consider adding a curved dip tube, which spins sediment toward the drain valve, instead of scattering the way straight tubes do. Flushing the tank will also be faster if the standard plastic drain valve is replaced with a big, brass ¾-inch ball valve and hose bibb. For double the rust protection, you can have a second rod fitted to the hot-water outlet.

Dip tubes and drain valves aside, regular flushing and anode rod replacement are the best ways to guard against a surprise cold shower or the financial trauma of an emergency visit from a plumber. By lengthening the life of a your heater, they're your best guarantee that you will literally stay in hot water. ■

SAVING TANKS: THE BASICS

- **Order an inspection of the combustion chamber on gas- or oil-fired heaters and the element ports on an electric unit for signs of rusting or pitting.**
- **Check all fittings for leaks and make sure the temperature/pressure-relief valve works. (Caution: it will send scalding hot water shooting out of its pipe onto the floor.) Then turn heater off.**
- **Remove the tank's anode rod and replace if necessary. Note that a coating of lime can neutralize a rod and prevent it from sopping up corrosive water molecules.**
- **Drain tank and flush out any sediment buildup by aiming a nozzled garden hose though the anode hole.**
- **Before replacing the rod, grease the threads of the rod's cap with anti-seize compound (never Vaseline or Teflon tape) to prevent metals from corroding and creating a wrench-resistant bond.**
- **Refill the tank before turning the heat back on.**



LEFT: With the valve on the cold-water supply line closed, a hot water faucet opened elsewhere (to break the suction), and the water-heater's burner turned off, plumber Kevin McKay of Trethewey Brothers Plumbing drains sediment-laden water out of the bottom of the tank. A small pump attached to the tank's drain valve pushes the water up to a first-floor sink. BELOW: He unscrews the rod's cap at the top of the tank and pulls out the corroded anode. RIGHT: In goes the new anode. At $30 or $40, it's cheap insurance against premature tank failure. When there isn't enough clearance overhead to install a solid 44-inch rod, this flexible, segmented one solves the problem.

BY JONATHAN GOURLAY PHOTOGRAPHS BY JOE YUTKINS

ILLUSTRATION: GREGORY MENEO

WHERE TO FIND IT – SEE DIRECTORY – PAGE 164

the details

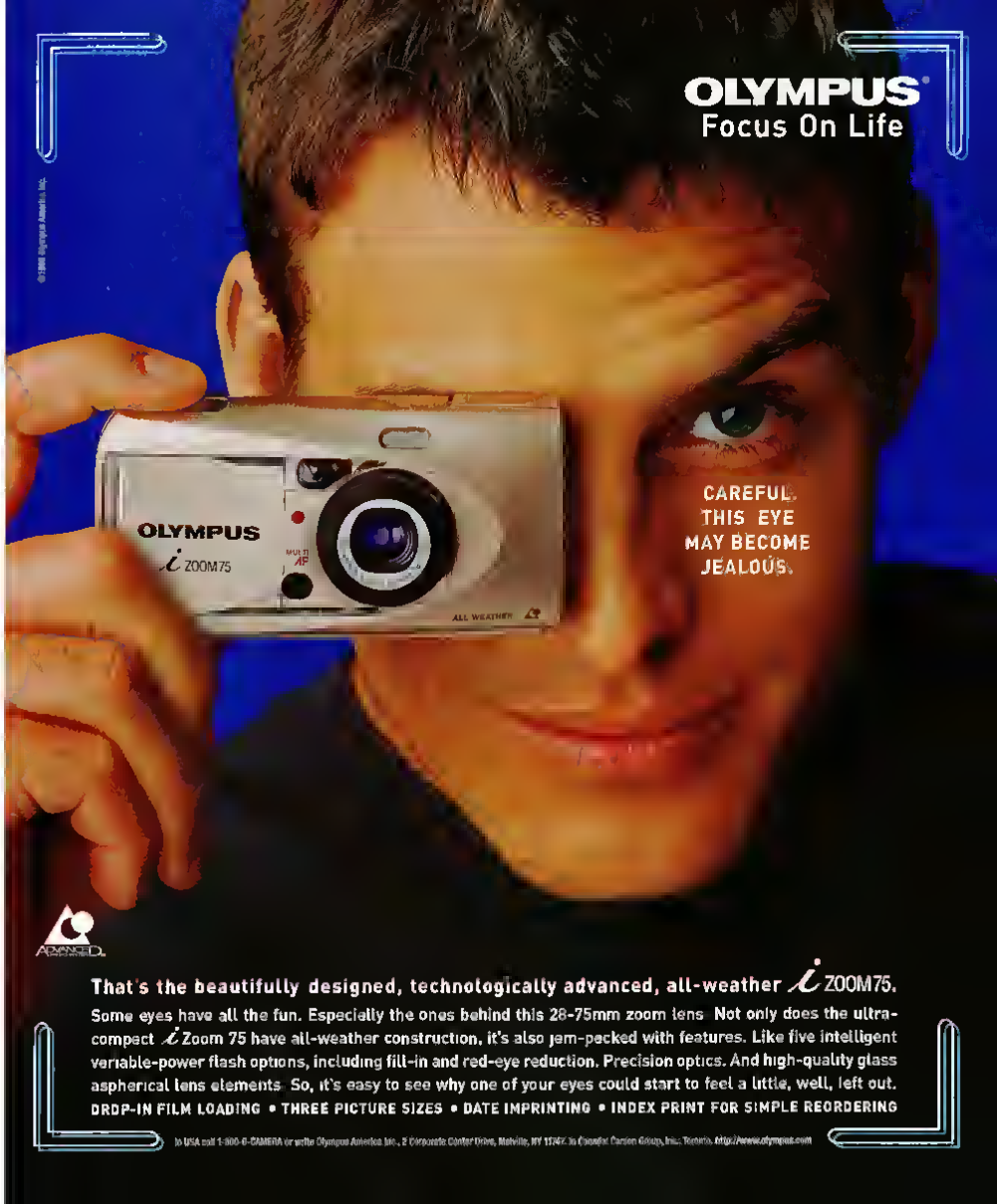
NO LONGER PASSÉ, PATTERNED WALLPAPER IS ON A ROLL

paper trail

LEFT TO RIGHT: *Imperial's taupe-and-brown floral, and Schumacher's birds and leaves on a sky-blue background, are both inspired by fin de siecle papers, while Bradbury & Bradbury's olive-and-moss-green pattern is a faithful reproduction of "Sweet Briar Rose," a popular Morris and Company original*

Until the last few years, wallpaper was a dying decorative element, relegated to baby's first bedroom and to dull condominiums. But due to reaction against minimalism and a new interest in historic patterns, wallpaper looks fresh again. • Certainly wallpaper has history on its side. Affluent colonials decked out important rooms in everything from vivid solids to elaborate hunting scenes. Reproductions of the bold wallpapers of the 18th and 19th centuries are available, but most people today are looking for styles that simply re-create the spirit of traditional prints, using softer colors and motifs. Blue and green botanical prints, as well as autumnal-toned geometrics, are current favorites. • But even in contemporary form, graphic wallpapers often give home owners pause. "They're afraid they're putting a permanent picture on their walls," explains Richard Weil of Boston's Waterhouse Wall hangings. But wallpaper can be used subtly or in small doses to enhance a room. Designer Connie Beale of Greenwich, Connecticut, suggests trying it "in transitional areas, like hallways, where it acts as a bridge between two rooms with different decorative schemes." Maybe paper isn't as easy as paint, but it will surely give any space instant style.

BY ROMY POKORNY PHOTOGRAPHS BY CHRIS STEIN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Gramercy's subtle blue paper features a sophisticated 19th-century etched motif

The delicate pointillism of Thibaut's "John Jay" pattern makes it particularly suitable for an intimate space where it can be viewed close-up.

The graphic freshness of Clarence House's white flowering branches on a robin's-egg-blue ground would liven up many bedrooms

With autumnal leaves crossing a creamy sky, York's "Great Outdoors" might make a sophisticated treatment for a mudroom.

The bold khaki, green, and crimson design in this Thibaut pattern reproduces a 19th-century American wallpaper

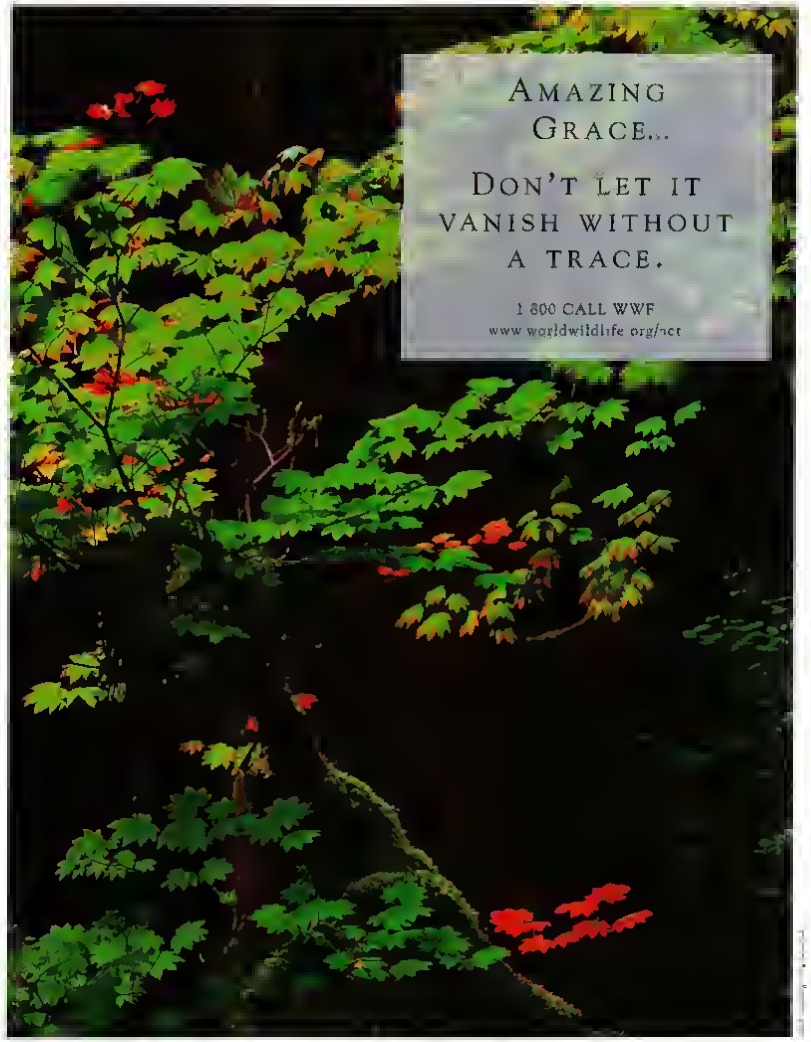
Gold, Chinese red, and forest green intertwine dramatically in a print inspired by a 1736 Oriental design from Eisenhart.

The rich palette of this Carter & Company paper echoes the original 19th-century American print.

Lee Jaffa's "Beaucaire" mimics a mid 19th-century English floral design, but in more intense colors.

Waverly subdues a dense floral pattern by printing it in warm, harmonious hues—earthy clay and ivory.

WHERE TO FIND IT ▸ SEE DIRECTORY ▸ PAGE 198



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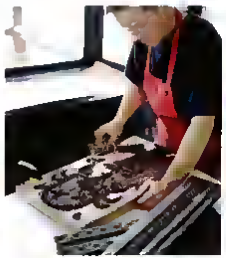

ABOVE: *Steve Larson prepares a laser-engraved pine-and-Swiss pear block in his Milford, New York, studio.* BELOW: *He applies a border pattern to cotton rag that has already received a hand-brushed "distemper" (chalk, pigment, and animal hide glue) ground.* RIGHT: *Larson holds the block that printed the early-19th-century American paper seen behind him.*

paper trail

Paper Maker

In 1987, papier-mâché sculptor Steve Larson became involved in a program at the Farmers' Museum, in Cooperstown, New York, demonstrating the methods and materials used by early-19th-century wallpaper makers. "I've always been interested in low-tech processes," he says. "I was hooked immediately." Today, Larson, 44, practices those manual skills at Adelphi Paper Hangings, a firm that hand prints reproductions of original American, English, and French papers from 1760 to 1840, for museums and serious connoisseurs. The process, which uses wooden blocks and thick distemper paint to produce around 15 rolls a day, isn't machine-perfect, so Larson spends time "penciling," or making hand corrections to each one. But then it's the visible human touch that turns these beautiful papers into true works of art

PHOTOS: KELLY SMITH

WHERE TO FIND IT ▸ SEE DIRECTORY ▸ PAGE 138

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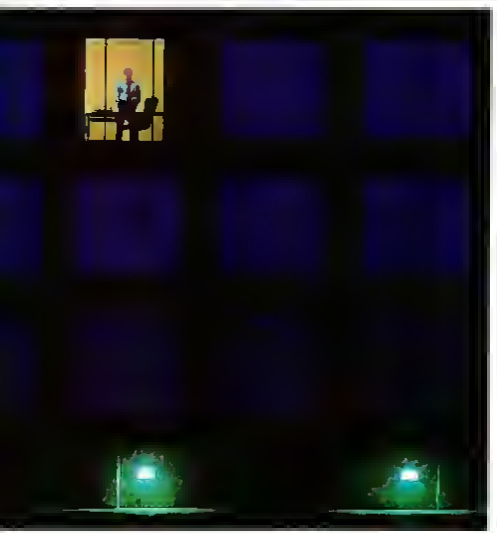

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THIS OLD HOUSE

Dream Housewarming

A year and a half ago, we came up with an idea that seemed out of character for a magazine devoted to saving and renovating old houses: to build a brand new house, as so many of our readers have done. Our goal was to prove that it's possible to create a home with all the modern comforts and conveniences—that is, free of the drafts, leaks, crooked walls, and poorly conceived additions that plague older homes—but which looks like a residence from a century ago. Making a place solid was the easy part. Far more challenging was capturing the warmth and charm, the attention to detail, and sense of history that are the hallmarks of the projects we feature each month.

To help us with the task, we turned to able allies: Robert A.M. Stern—one of the country's premier residential architects, known for his evocative interpretation of the Shingle style—and builder Walter Cromwell (who owns the house with his wife, Julie). We've chronicled every step in a fascinating journey from initial blueprints to decorated Dream House. In our updates from the field, you've witnessed the art of pouring a foundation, the backbreaking task of framing a 5,900-square-foot structure, the intricacies of installing insulation and heating and cooling systems, the tricks of fitting trim and selecting windows, and the feat of landscaping a two-acre hillside in Wilton, Connecticut.

This Old House magazine editor in chief Donna Sapolin, left, gets a tour around the new place by Dream House owners Walter and Julie Cromwell.

Now, after all these months, it's time to fold up the scaffolds, haul away the refuse bins, and throw a housewarming party. As you'll discover in "A Dream Come True" on page 101, the place is grand, to be sure. But it's also full of hand-crafted details that are at once charming and inspiring. It fulfills the owners' dreams—and that's what great homes are all about.

As with any big project, the best part of our Dream House is that it's finished. We're thrilled to be showing it off, but now we want to hear how *your* renovations have turned out. Please write us at *This Old House*, 1185 Avenue of the Americas, 27th Floor, New York, NY 10036, or e-mail us at TOH_letters@timeinc.com. Include before-and-after photos if you can, and be sure to let us know what role this magazine has played in helping you achieve the house of your dreams.

BY DONNA SAPOLIN PHOTOGRAPH BY KOLIN SMITH

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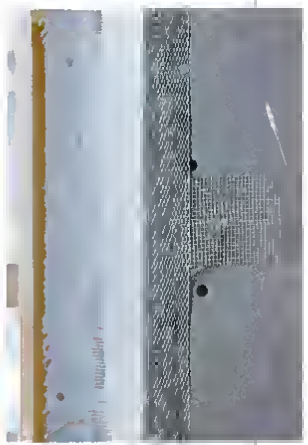
FALL TV PROJECT / HOME FOR A NEW CENTURY
w a l l t o w a l l
INSIDE AND OUT, THIS OLD HOUSE CRAFTSMEN CREATE ENDURING QUALITY
USING TIME-PROVEN TECHNIQUES AND MATERIALS
BY MICHAEL WILLIAMS
PHOTOGRAPHS BY DAVID KARMA

FASTER PLASTER

ABOVE: *With the ceiling, corners and seams already covered, Bob DeFranzo mixes a fresh batch of plaster for the Silvas' dining-room walls.* BELOW: *As he loads his hawk, he knows he has about 45 minutes before this batch will harden.*

An unseen clock is ticking for Bob DeFranzo. A steady left hand sweeps his trowel across the dormer's damp white ceiling, while his right lightly holds a hawk—a magnesium platter holding a dollop of fresh plaster. He eyeballs the setting surface carefully: touched too soon, it will dent, too late, and it will harden irreversibly. He moves off to start a new wall, then returns—at just the right moment—to work it down to exquisite smoothness.

Masterful timing comes naturally to DeFranzo, a plaster craftsman with more than two decades' experience. He recently demonstrated his skills on the walls and ceilings of the *This Old House* TV project, in Billerica, Massachusetts. Although his tools and techniques are anything but cutting-edge, his work embodies one of the show's ongoing themes: combining traditional methods and time-proven materials with the latest advances in technology. Indeed, Dick and Sandra Silva's neo-Victorian is a 21st-century abode awash in authentic 19th-century ambiance, from the hard-wearing linoleum on the kitchen and bathroom floors to the soft-gray lead-clad copper that flashes the roof's valleys and drip edges and covers the top of the bay windows. And, resting unseen in the walls, are heavy cast-iron drainpipes, which deaden the sound of flushing water better than modern PVC.



The underlying elements of a good veneer plaster job: well-fastened blueboard, fiberglass-taped seams, and metal bead on the corners.

Tradition has its price—usually high—but to those who appreciate low maintenance and durability, these materials are worth the investment. Plaster, for instance, costs about 80 cents a square foot, 10 to 25 percent more than conventional drywall. Yet it provides a more effective sound barrier, adds fire retardancy, and results in a virtually flawless, rock-hard finish. Plus, it's a strong monolithic coating—much more resistant to abuse, popping nails, or cracking seams than drywall.

But since drywall goes up fast and doesn't require skilled labor to finish, it rapidly replaced three-coats-over lath plaster after World War II. Plaster did, however, maintain a foothold in parts of New England and the West Coast, where the trade adopted veneer plastering. With this technique, thin, quick-setting coats are applied over special gypsum panels called blueboard because of their indigo paper skins. Blueboard eliminated the slow process of lathing (it goes up as fast as drywall) and gave plasterers a flat surface to work on from the very beginning. Only one or two ⅛-inch-thick coats are required.

WHERE TO FIND IT ➡ SEE DIRECTORY ➡ PAGE 138

ABOVE: *With sweeping arcs of his trowel, DeFranzo moves the plaster from table to hawk to wall. He finishes all the hard-to-reach spots on stilts.* BELOW: *A damp felt brush and a trowel perform the final smoothing; no sandpaper needed.*

The *TOH* crew prefers a single coat for the walls, and two on the ceilings, because ceilings receive more low-angle, fault-revealing light. "After someone gets the knack for this, doing conventional drywall and joint compound starts to seem too slow and awkward," Tom says. "And the results don't come close to the qualities of an expert plaster job."

Bob DeFranzo comes in after the hangers screw the blueboard to the studs and ceiling strapping, apply the sticky fiberglass tape to the seams, and cover the outside corners with a metal bead. First, he plasters over the taped seams and corner beads to lock the panels together. If he's working on a ceiling, he will also apply a rough base coat. Once it sets, he butters on the finish coat.

As DeFranzo works—usually it's a solo effort—he gains an artisan's intense focus, moving back and forth between several walls, always watching for signs that the plaster is begging to set up. "Veneer plastering takes a certain pace," he says. "Each wall is a little different. You have to lay it on just so, wait a few minutes, get a feel for how it's setting up. Then you keep troweling it down, working the surface over and over to pull up that smooth finish."

Once the finish coat is up, he has no margin for error. The critical stage is when the wet plaster firms up enough to stay put when the rhe trowel drags over it. At this point, DeFranzo splashes it with water from his felt brush, creating a creamy slurry that fills in the tiniest nooks. With trowel "singing" as it skims continuously over the the ever-drier surface, he smoothes the wall down to a flat, silky finish.

The entire cycle runs about 45 minutes to an hour for each batch he mixes up. In one day, he can completely finish a 700 square-foot room. There's no waiting for the seams to dry, no sanding, no fine dust sifting through the air for days, no return visits. "The beauty of the process is that it's clean, fast, and effective," says Tom. And, like most classic practices, "When it's done just right, the final look is fantastic."

ABOVE *With each new course of stone, landscaper Roger Cook makes sure to cover the joints of the course below and to keep the mortar away from the wall's face*

"Walls don't fail because of the way the stone is stacked," says landscapet Roger Cook "They fail because of bad preparation " So when Roget and his team built a 2½ foot high stone tetaining wall alongside Dick Silva's driveway, they made certain to lay the right groundwotk against the assaults of time and weather All their extensive ptep work had one basic goall to stop the infiltration of soil and watet Wet dirt is the mortal enemy of all stone walls in northern climates, because once it gets into a wall's nooks and crannies, the heave and drop of freeze thaw cycles eventually cause the stacked stones to collapse On a retaining wall, which holds back tons of eattb just like a minature dam, the chances of things going wrong is even greatet.

The first step in wall building is to provide a firm, frost-proof foundation, so Roger's crew dug a 4-foot wide ttench about 18 inches below grade and filled it with washed crushed stone. On top of this base, just below the finished height of the driveway, he set the liggest stones he could find into wet mortat Roget says, "The wall's base should be at least twice as wide as the width of the wall's cap"—roughly 30 inches, in this case—to resist the ground's sideways push and to suppott itself Then his ctew covered the atea behind the footing with landscape fabtic, and dumped mote ctushed stone on top of it. The fabtic filters out the dirt so any water that comes ttough it will drain quickly through before teaching the wall. "This soil is plenty porous," Roger says "But if I had any question about the drainage, I'd dig down 4 feet and run a pipe in back "

The stone for this wall is a metamorphic quartzite from a quarry in western North Carolina Said to be harder than granite, the rock comes in easy-stacking, flat-sided pieces about 2 inches thick Roger says, "It fits togethet nicely and it's easy to make the lines look tight " But the pieces weren't big enough to span the width of the pad and beat the load of the finished wall. To get the thickness and strength he needed, Roget cemented togethet a rough-and-ready wall of brick and concrete block just behind the rock face

Roget likes dry stacking his stone—without mottat—the way New Englanders have been making walls for the last 400 years On this job, however, he needed the mortar as a glue Taking advantage of the stone's flat shape, Roger and his ctew engineered the illusion of dry-stacking by catefully troweling mortar behind each joint Except for a few lines on the 14-inch capstones topping the wall, no mortar is visible

The mortar also allowed Roget to stack the stone vertically rather than take it back, as he would with mortarless construction This avoided a slanted juncture with the front wall of the new garage

When the wall was finished, the crew backfilled against the fabtic and-stone sandwich and neatly tucked the cloth out of sight. "This wall has to look good," says Roget proudly "We're building it to stay togethet neatly forever." ■

LEFT *A bucketload of washed stone behind the wall provides the drainage that prevents frost heaves Black landscape fabric keeps the stone from becoming clogged with dirt*

From a jumble of stone, a great wall rises. Yellow mason's lines act as Cook's ready reference points as he's building. The bottom line marks the height of the driveway; the top one defines the wall's finished height.

WHERE TO FIND IT – SEE DIRECTORY – PAGE 128

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TINY TECH

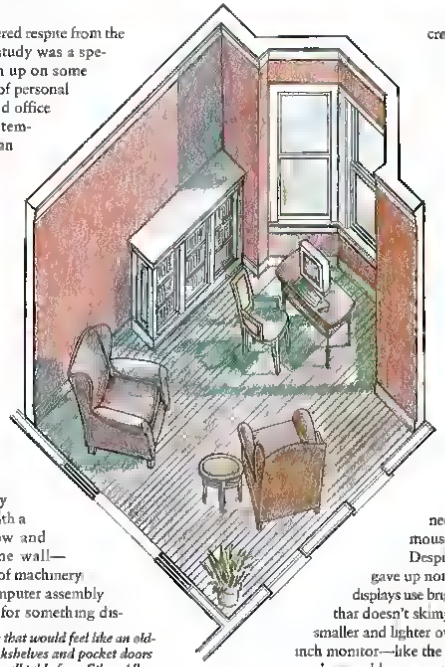
The Silvas' new study mixes modern machines with traditional design

BY CHRIS O'MALLEY

During construction, the room served as an out-of-the-way spot to lock up tools and stash supplies. Its five double-hung windows provided plenty of light to help Dick Silva measure a cabinet door.

Once upon a time, the home offered respite from the stresses of the office, and the study was a special place to unwind and catch up on some reading. Then, with the advent of personal computers and e-mail, home and office merged. What was once a contemplative room became a utilitarian workspace focused around the high-tech machinery required to run a business or telecommute. Yet Dick Silva and his family were determined to meld traditional style with new technology in their study. "My daughters will want to use the computer," he says. "But I'm more interested in having a nice, comfortable place to chat or read a book."

Making the room serve two masters wasn't easy, especially given the amount of equipment in a modern computer system. At about 180 square feet, it's a fairly small space, well lit and cozy, with a large north-facing bay window and built-in bookshelves lining one wall—hardly a place for a motherlode of machinery. The Silvas deemed a hulking computer assembly unacceptable. "We were going for something discreet in a PC, if such a thing is possible," says *T.O.H.* producer Bruce Irving.



The Silvas wanted to create a space that would feel like an old-fashioned study, with built-in bookshelves and pocket doors. They selected leather chairs and a small table from Ethan Allen.

As it happens, discreet (or at least thin) PCs are the latest trend in desktop computers. In recent months, a wide variety of manufacturers—including Compaq, IBM, NEC, and Sony—have introduced computers that have a thin screen and a small central processing unit (CPU), the box that usually sits beneath or beside the monitor. The Silvas selected a Dell Dimension XPS T600. Since the computer would perch atop a little writing desk nestled in the bay, avoiding the big monitor of a typical PC was a necessity. The CPU is completely out of the way—in the basement—connected via cables to the monitor, mouse, and keyboard.

Despite the sleek monitor, the Silvas gave up nothing in the way of visuals. Flat displays use bright, crisp, color LCD technology that doesn't skimp on picture size. Although far smaller and lighter overall, a typical flat-display, 15-inch monitor—like the one the Silvas got—has nearly as much viewable space as a conventional 17-inch moni-

ILLUSTRATION: NIKHILAS STANOS PHOTO: DAVID CAPMACK

WHERE TO FIND IT — SEE DIRECTORY — PAGE 136

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tor, which has a plastic frame covering part of its screen. And petite computers usually have the same sort of processing power (a Pentium III chip in this case) as bulkier models. A good thing in a small package does cost more, however. Most slim PCs with flat-panel displays cost $2,000 to $2,500—or $500 to $1,000 more than comparable desktop PCs in full-size cases. Macintosh also offers flat-screen displays.

The winners in the downsizing derby, though, are laptops. Ultra-thin LCD screens, slender drives and shrinking chips make these nicer every year. In order to keep them light enough to lug in a backpack or on a commuter train, manufacturers typically load them with less memory and fewer internal options (like CD-ROMs). Still, even with their diminished computing power, you pay a price for small components. Laptops cost $500 to $1,000 more than desktops. The two Silva daughters, Danielle and Janneen, are each getting Dell laptops for their bedrooms. These will be linked to the computer in the study using a network that's wired into the house. (We'll have more on the Silva's home network in our next issue.)

Besides a computer, the well-connected office also needs essentials like a printer and fax machine, and perhaps a copier and picture scanner as well—a lot of hardware for this small study. Luckily, there are now many multifunction printers on the market that handle three or four of these tasks. The latest combination units are built around inkjet printer engines, and cost only $200 to $400, much less than their laser-based predecessors. Inkjet technology also means these machines can print and copy in full color. Some can scan color photos into a PC as well. A few, such as the latest from Canon and Hewlett-Packard, can fax in color, if they're communicating with another color fax machine. Yet these versatile devices take up little more space than an inkjet printer alone; the Silvas' new top-of-the-line OfficeJet R50 from Hewlett-Packard has found a cozy niche for itself.

With the digital gear at its minimalist best, there's room in the study for some touches of comfort, too. A pair of leather recliners, perfect for reading, flank a small table. With lots of books lining the built-in cabinets and a vintage radio, the room is an inviting throwback to simpler times. "I don't know much about computers," says Dick Silva, "but I know the study is turning out to be a real nice space to be." ■

The Dell Dimension's flat panel monitor, keyboard, and mouse, above, sit on top of a small desk, while the speakers are tucked away underneath. The computer's 600 megahertz CPU is parked out of sight in the basement. The Silvas chose a Hewlett Packard OfficeJet, below, that prints, copies, and scans in color and sends faxes in black-and-white.

HOW TO PICK A PC

You may not need to spend as much as you think to get a new computer. The purchase should be based on what you plan to use the machine for, not just maximizing megahertz and megabytes. Here are ballpark prices for three categories of shopper:

WEB SURFER ($500 to $1,000)—Even a basic PC is fine for cruising the Internet, since the speed of Internet access is determined by the type of phone-line or cable connection, not by the computer chip. A new low-end Windows machine using a processor of any speed is fine. Just watch out for under-$500 or "free" PCs that come with expensive Internet service contracts or other strings attached.

HOME WORKER ($1,000 to $1,500)—To run a full set of applications—word processor, spreadsheet, database, presentation graphics, and so on—you should have a mid-range Windows PC, powered by an Intel Celeron, Pentium II, or equivalent chip, or an Apple iMac. Just be sure the computer has 64 megabytes of memory and 6 gigabytes of hard-drive storage.

CREATIVE PROFESSIONAL/GAMER ($1,500 to $3,000 and up)—Some software just can't get enough computer speed and memory. Tasks that require lots of on-screen graphics, such as publishing, graphic design, digital imaging, and sophisticated games, require a computer that runs on an Intel Pentium III or AMD Athlon chip with a speedy 3-D video card. Macintosh's easy-to-use G3 and G4 systems are the high-speed computers of choice for many publishing professionals. Most manufacturers' top-of-the-line machines are available with flat-panel screens and slim processor boxes.

WHERE TO FIND IT — SEE DIRECTORY — PAGE 148

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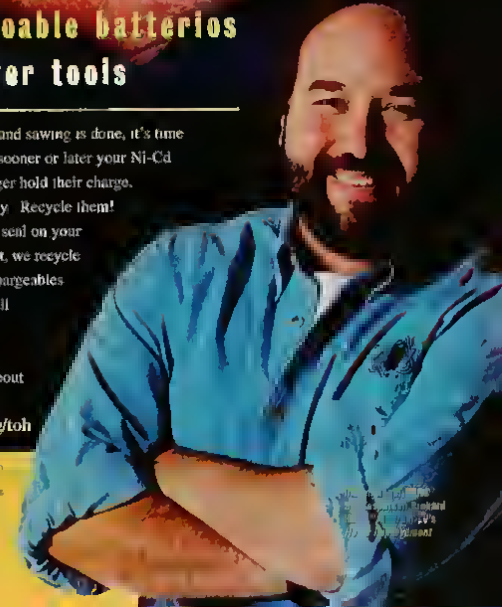

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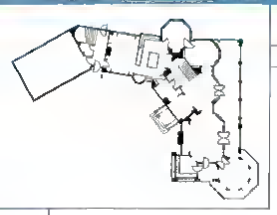
A DREAM COME TRUE

After 14 months of stressful construction, the Cromwells are ready to move into a traditional-looking house designed to soothe modern life

Smiling widely, Walter Cromwell opens the massive 8-foot-tall mahogany front door to his new house "Welcome to my home," he says for the very first time "It's taken a bit longer than I thought to be able to say those words, but still, it feels great " Following almost 14 months spent literally hammering out the details with architects, subcontractors, and even the delivery guy from the local hardware store, Walter, the builder, and his wife, Julie, are understandably proud of their new home, the *This Old House* Dream House in Wilton, Connecticut From its cozy hillside site, to its distinctive tower topped with a copper horse weathervane, to its elegant interiors, the Cromwells' place is not just a perfect cocoon for them but an architectural model for anyone striving for rootedness in this hectic age of information "We've looked backward toward the country's rich architectural heritage with this house, but we didn't build a museum piece," says project designer Gary Brewer of Robert A M Stern Architects, the firm that designed a house inspired by the turn-of-the-century Shingle style

Happy as the Cromwells are with their new digs, they're not quite ready to settle down—especially after surviving 420 days of design changes, work delays, and even a hurricane named Floyd 'We're heading out on a vacation," says Walter "We love our new house, but right now we're in the mood for an island somewhere, with a palm tree, a golf course, and a couple of margaritas "

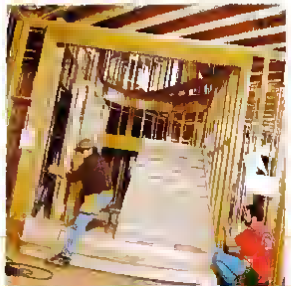
BY CURTIS RIST PHOTOGRAPHS BY ANDRÉ BARANOWSKI



THE BIG PICTURE

The Shingle style returns to life for a new century

TOP: *A hexagonal entry hall leads to a massive staircase accentuated with a graceful arch.* BOTTOM: *Lovely as they are, such construction details as the staircase "were by no means easy," says architect Stern.*



Ask architect Robert A.M. Stern what he likes best about the house he designed for the Cromwells, and he immediately stretches both hands out into the air in front of him. "The way it takes advantage of the ridge," he says, tracing the long, angled footprint of the house. "The way it cranks around the entrance court, then twists toward the tower. It seems more like a collection of smaller houses on the site than one large box dropped into the middle of a field."

That desire to integrate a house into both its place and time is what has driven Stern all his professional life. As an architect, he's found he can achieve the most versatility with the Shingle style, of which the Dream House is a prime example. "This house has a lot of memories," says Stern, and by that he's referring to the glorious architectural gumbo that includes echoes of everything from Colonial saltboxes and Dutch gambrel roofed houses, to Georgian manors and even lighthouses—all of it sheathed in plainspoken wooden shingles. "It's a purely American style of building that, like America itself, is composed of elements gathered from around the world and brought to a new level of expression," he explains. Shingle style first appeared in the Victorian area, but designing a house that functions today requires yet more layers. "You've got to reinterpret the style for the way people live now," says Stern, with an eye toward "the psychological needs" of the owner. At the Cromwells', "you can happily sit around in your jeans or tennis clothes, but you can also wear something more formal as the occasion arises, and the house will suit either mood," says Stern.

The design and layout of the Cromwells' house heightens the interplay of spaces and activities. Octagonal shapes—for the living room, the breakfast and dining rooms, and the two-story tower that houses a sitting area off the master suite—"allow more wall space for windows and doors, and accentuate the relationship between the indoors and the outdoors," says Stern. And just as there are stupendous views outside, there are equally enticing views inside. Someone sitting in the living room, for instance, can look through the stately stair hall into the dining room, and right out through the dining room window into a grove of willow trees beyond. Architects call this sort of collection of doorways and windows an *enfilade* of openings. There's even room for whimsy, right down to the fish-scale shingle decorations outside. "So many new houses are nothing more than massive boxes," says Stern. "It's our intention here to show people that they can demand better."

PHOTOGRAPHS: KOLIN SMITH

TOP: *From its Dutch gambrel roof to paired Classical columns flanking the entrance, the Dream House represents a symphony of architectural elements. "This is not a McMansion," says architect Stern.* RIGHT: *He's proudest of the layout, which makes the most of a difficult, sloping site.*

WHERE TO FIND IT – SEE DIRECTORY – PAGE 134

LIVING ROOM/STUDY

Smart design creates a livable yet elegant space

ABOVE: *The living room's octagonal shape slowed construction but yielded stunning results.* BELOW: *"We designed this room to accommodate the way people live," says Stern of the sun-filled space. "It's more than just filling the walls with windows and bookcases."*

Being a builder, Walter Cromwell has seen a lot of living rooms—and many have been unappetizing. Typically cold and formal, the worst of them end up as the destination of last resort in a household. That's not what he had in mind for himself. "When we planned our living room, I wanted it to be elegant but a little more casual," he says. "I wanted a place where you could feel comfortable hanging out—a living room, not a stuffy place."

The end result is a room that's not only alive but thriving. Even when it was nothing more than a construction zone, the living room at the Dream House sparked conversation, primarily because it has eight walls. "The octagonal shape allowed us more wall space than a rectangle would have, for windows and doors opening up in all directions," explains architect Gary Brewer. "It's like a conservatory." Triple exposures—there are windows to the north, south, and west—reveal views of distant rolling hills, and French doors to the south open onto a long covered porch. "People walking through here are amazed by all the light pouring in," says Julie Cromwell. "It's the centerpiece of the entire house."

Magnifying the room's importance is the tremendous vault of the ceiling, which rises 12 feet—at least 3 feet higher than the lowest ceilings in the house. To give the room that height, Brewer and Stern relied on a clever deception. They lowered the floor of the living room in relation to the rest of the house, and used a gradual series of steps—three down from the front door, and three into the living room itself. "You're descending as you travel through the house, which makes it more interesting," says Brewer. To match the grand scale of the room, Walter Cromwell installed 9-inch-wide baseboard and ran crown molding on the top of the casement trim around doors and windows.

To keep the room from becoming overwhelming, the architects created a cozy sitting area with built-in benches—called an inglenook—near the fireplace. The benches turn to end in a pair of short columns, called colonettes, which separate the alcove from the main room and add charm and informality. Bookcases rise above each bench, and a pair of small windows placed up high—eliminating a view of the driveway turnaround—flank the fireplace. "The inglenook makes the room homey," says Julie. "It turns it into a place you want to go to, rather than avoid."

BELOW: *With its trellis-molding set above pairs of colonettes, the inglenook fireplace becomes the focal point of the living room.* RIGHT: *An adjacent study makes a convenient office for Walter Cromwell, and also holds a refrigerator "so you don't have to run to the kitchen to fetch an ice cube," says architect Gary Brewer.*

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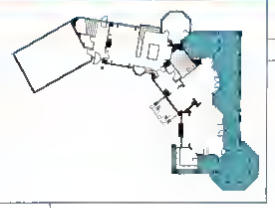

DINING ROOM/PORCH

Indoors or out, meal time will be an artful adventure

Walter and Julie Cromwell love to entertain, but they tend to favor casual gatherings with friends over large formal dinner parties. "When we do have sit-down dinners, we like them to be small—six to eight people, tops," says Julie. "I don't usually throw lavish buffets for 20." The architects responded with a comparatively modest-size octagonal dining room—just 12 by 16 feet at its widest—that tucks behind the stair hall at the back of the house. If "dining is about theater," as architect Robert A.M. Stern says, this makes a brilliant stage for a production. It's a jewel of a room, with a bronze chandelier hanging above the table for eight, and windows, doorways, and built-in cabinets highlighting almost every wall. The room's moss-green color scheme is "probably the most emphatic in the house," says Stern, and for good reason. "With the lights low and candles burning on the table, the whole effect will be to heighten the experience of dining." Food will be served from a buffet built into one wall of the octagon, and a built-in china cabinet will hold Julie's glass and dishware collection.

In the dining room, the 6-inch window and door trim is proportionate to the intimate space. Since the room is located three steps up from the stair hall, Stern relied on an architectural trick to make the tops of the windows appear even with other openings when viewed from the outside. He placed them 1½ inches closer to the floor. But inside, he topped each with a raised panel, elongating them and "adding to the room's elegance," says Gary Brewer.

Inviting as the dining room is, the Cromwells will most likely be dining outdoors on the covered porch in warm weather—"maybe even when it's cool," says Walter. Outside, the 30-foot-long porch contains three nooks, one holding a round top table and the others a flotilla of wicker furniture, including a collection of cocktail tables, which together seat a dozen people. When entertaining outdoors, the Cromwells can use the dining-room table as a staging area. "The entire layout reminds me of a beach house, which is exactly the feel we wanted," says Julie.

From its Doric columns to its bead-board ceiling, the porch is awash with traditional detail. The railing has been flattened on top so it can be used as a shelf. "It'll be the perfect place to rest a glass of iced tea," says Walter Cromwell approvingly.

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Chamfered corners give the otherwise rectangular dining room an octagonal shape, and create alcoves for a butler's pantry and china cabinet. The table seats just eight but overflow crowds can move through the doorway into the breakfast room.

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KITCHEN/BREAKFAST ROOM

A spacious layout combines style with function

A kitchen can be a utilitarian room, but the people who built the one in the Dream House had far loftier aims than simply getting dinner on the table. "Both Julie and I wanted a kitchen that would inspire us to learn how to cook really well," says Walter, "not just give us a place to store the pots and pans." It certainly helps that this kitchen, with its French country decor, will make it a pleasure to perform the most basic of kitchen tasks, right down to washing the dishes. "Some of our most profound thoughts come as we stand at the sink washing dishes and looking out the window," says Gary Brewer. As a result, the six-over-six double hung window over the kitchen sink looks out on one of the prettiest vistas—a rolling patch of lawn with a stand of willow trees.

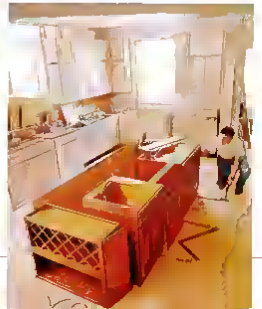
But there are plenty of other spots for pleasant reflection within the room's U-shaped layout. One wall contains a series of big china cabinets, finished with a mottled white paint, with a large opening onto the adjacent family room. "That way, even though you're in the kitchen working, you won't feel so isolated, because you have some visual access to people in the next room," says Brewer. The other wall contains a six burner professional range, with a tumbled marble backsplash hand-painted with an image of those same willows.

The command station for this kitchen, however, lies right in the center of the room: a 4-½- by 10-foot-wide island covered with a granite countertop and fitted with a sink for washing vegetables, a second dishwasher, and storage space below for pots and utensils. Stools line one end of the island, "which will be great for conversation while we're cooking," says Julie. For eating, there's a breakfast room off the kitchen—a 14-foot-wide octagonal version of the dining room, which has windows that extend all the way down to the floor. Although a luxury, a separate breakfast room—as opposed to an eat-in kitchen—can streamline life for a busy family. "Kitchens can be really noisy places, and the breakfast room offers a quiet place to eat, talk, read the newspaper, or make phone calls before work," says Brewer.

To gather their thoughts, the Cromwells can also head to a desk at the opposite end of the kitchen from the sink. "It's a place to write a menu or a shopping list," says Brewer, and a bookshelf tucked around a corner can hold a collection of cookbooks. The window above the desk looks right out onto the driveway turnaround "so the Cromwells can keep track of who's coming and going, and wave hello."

Interior designer Kerry Sheridan accentuated the kitchen's country design by weaving in motifs from nature. Fluted curtain rods are fitted with acorn-shaped finials, and a feather-and-egg motif on the Roman shades covering the windows is repeated in a hand-painted border on the breakfast-room floor. "It's a casual, even understated look that lets the house speak for itself," says Sheridan.

TOP: *On the oak floors in the breakfast room, artist Cherri Kolesik hand-painted a feather-and-egg border, using latex paint and sealer, to match the fabric that covers the chairs. "The checkerboard pattern makes the room look finished even without a rug," says Kolesik.* BOTTOM: *The kitchen's central island is a collection of smaller cabinets that were topped with granite.*



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The finished island holds a wine rack. Glass-doored cabinets are a favorite of Stern's "for everything but the ones holding the cream of wheat," he says. In the center of the wall, a large pass-through leads to the family room, connecting the two rooms "without losing a sense of privacy."

PHOTOS: PHOTO: KOLIN SMITH

MASTER BEDROOM

An Octagonal aerie provides a snug retreat

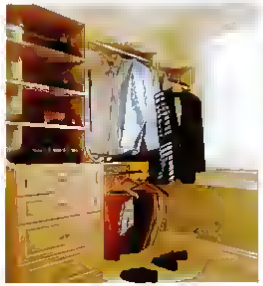
On the drive up to the Cromwells' home, there are many details vying for attention, from the gambrel pitched rooflines to the graceful Classical columns on the wrap-around porch. But it is the two-story tower rising like a lighthouse from the southwestern corner of the house that stops visitors in their tracks. "The first thing everyone wants to know is, 'What's up there?'" says Julie Cromwell. "It's a mystery that they just have to find the answer to." When they do, they discover an octagonal sitting room separated from the master bedroom by a 4-foot-long passageway. Its profusion of windows connects it to the surrounding hills and trees, but its location makes it the most private, personal space in the house. "To me, it's the most feminine part as well, because it's so very soft and pretty," says Julie. "To sit up here with a cup of tea, or to read a book in the evening when the sun is starting to set makes you feel like you're in the middle of nature."

The nearby bedroom, at 20 by 24 feet, is more than roomy. Like the sitting area, it extends the link to the outdoors, here with a pair of French doors that open to a 12-by-4-foot wide balcony, making the room seem even more airy. "When I first saw it, I wondered how it would be possible to put a bed in here and not have it feel lost," says Julie. In decorating it, interior designer Kerry Sheridan thought equally big. She put a massive English sleigh bed against one wall, a pair of oversize chairs covered in a sandy beige fabric on either side of the fireplace, and a lounging chair near another wall.

Softening the volume of the room is the color scheme, which Julie describes as "earthy, and perfect for the location." The carpet is seafoam green and beige, and the walls are painted a delicate sage. But standing out in stark contrast is the trim, which is painted a bright white—one of the few uses of that color in the entire house. "I wanted it to look really fresh against the green, and to frame these beautiful windows and views," says Julie.

Beneath the striking design lie some heavy-duty construction details. For the balcony decking, Walter used uncoated ipe, a naturally rot-resistant wood that will weather and turn gray to match the rest of the house. For the railing, he specified painted mahogany, also for its durability. The real challenge in construction, however, came with the tower room, which had to be cantilevered over the porch down below. "There were a lot of tricky angles, and the framing took weeks," he says. "But it'll last forever."

LEFT: Built into a dormer flanking the balcony outside, a fireplace in the master bedroom sees brackets to reflect the style of fixtures in the living room, above. The master stairs lies at the bottom of the floor plans.



BELOW: The tower sitting area just off the master bedroom is among the prettiest spots in the house. "I could stay here the rest of my life and be very, very happy," says Julie Cromwell, who hopes one day to use it as a nursery. Walk-in closets, such as this one for Walter, round out the suite.

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FAMILY ROOM

The living is easy in this cozy retreat

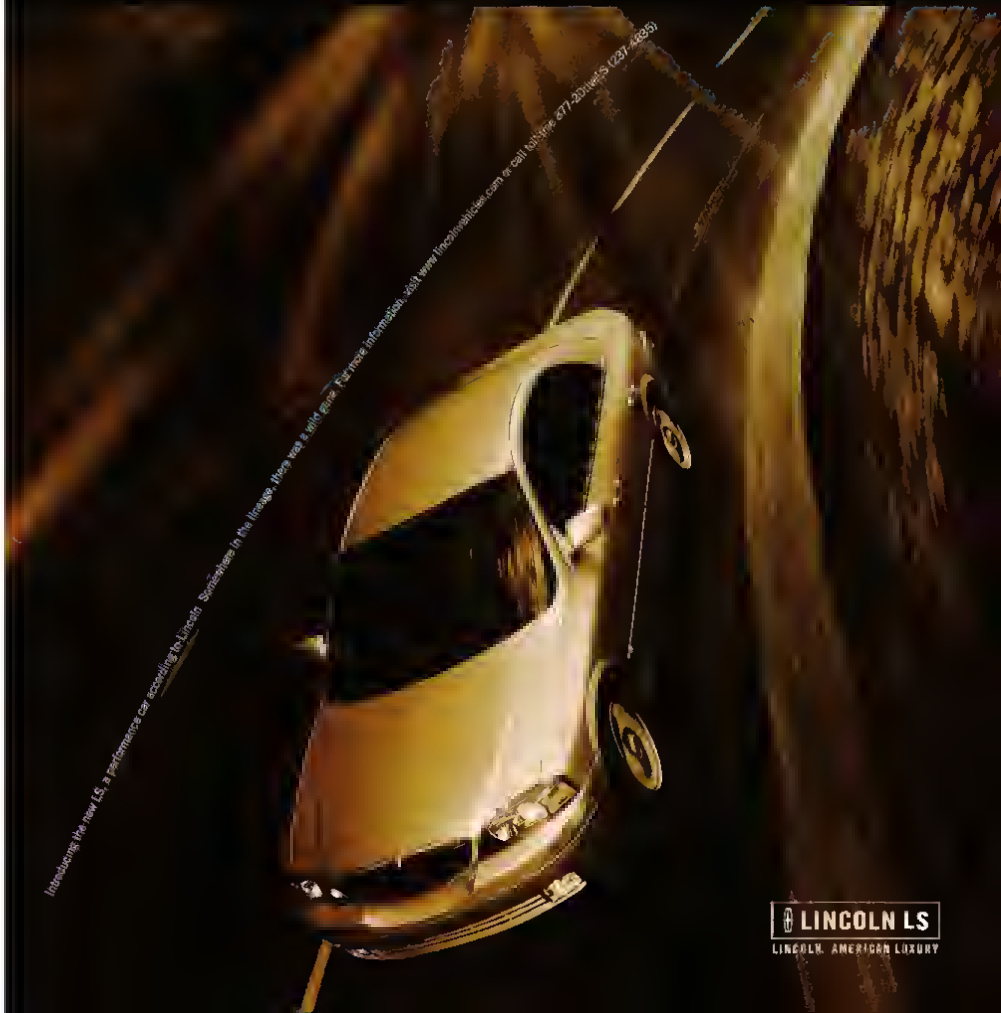
When asked, Julie Cromwell simply can't pick her favorite room. "There are so many areas that are special to us, and that's what I'm most thrilled about," she says. "It means we'll actually be living in the entire house; we're not going to have one section that we use all the time, and another part that we use only two or three times a year on holidays." Still, the family room that connects to the kitchen will get the most use. With its fieldstone fireplace and wall of built-in shelving and cabinets holding a media center, it may be the room she and Walter most often head to when they want to relax. The decor helps as well: A sofa and three overstuffed chairs provide seating for six, and accents include a whimsical pair of snowshoes hung on the wall that gives the room "the wonderful feeling of a hunt club or a lodge," says Julie.

In such a place, a pile of black stereo and TV components would seem jarringly out of kilter. So, except for the TV, all the state-of-the-art video and sound equipment remains hidden behind the cabinet doors. When the Cromwells want to listen to music, they can simply click a radio-signaled control that penetrates the doors and sorts electronically through a jukebox-like collection of 200 CDs. The system can also be operated so that someone can be listening to one CD in the family room while another selection plays in the kitchen. That's good, says Walter, whose tastes range "from Mozart to AC/DC," while Julie likes soft jazz. "Believe me, this is something that will keep us happy."

A fieldstone veneer covers the prefabricated fireplace insert, visible during construction, ABOVE. The stone "unites the interior of the house with the exterior," says architect Stern.

PHOTOS: JOHN BINDER

Look what fell out of the family tree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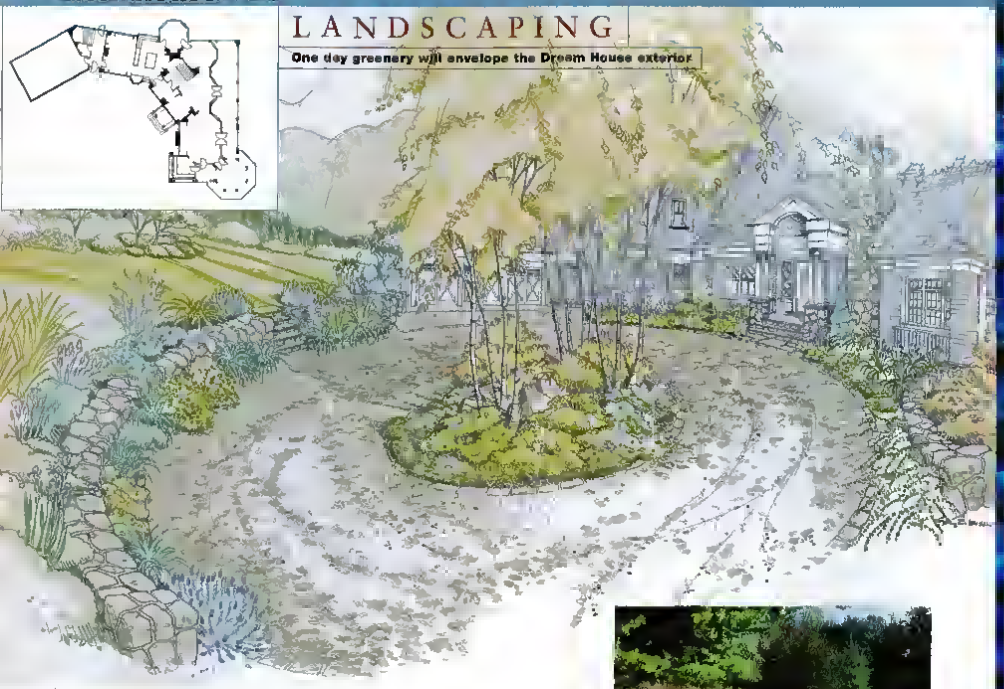
LANDSCAPING

One day greenery will envelope the Dream House exterior



As he thought about a plan for the grounds of the Dream House, landscape designer John Geiger quickly discovered a problem. "In most houses, the foundation is so ugly that you want to go out of your way to cover it up with dense shrubbery," he says. But this house had a beautiful stone veneer right down to the ground. "That's something you want to see, not hide, which actually made my job a lot harder."

Working with the Cromwells, Geiger rejected the usual foundation-plant standbys, like rhododendrons, azaleas, and yew bushes. Instead, he went for a looser mix of plants that includes plumes of ornamental grasses, pink, white, and light blue hydrangeas, and a grove of lavender rose-of-Sharon to the south end of the house. "It's casual, like an English garden," he says. "Believe me, this isn't the place for sheared bushes to be planted in a straight line," says Geiger.

The landscape around the main entrance demanded more formality, however. A pair of blue hollies flank the front door "for a good classic evergreen look all year long," and a strategically placed cypress tree conceals the electric meter. For the island in the center of the turnaround, Geiger planted a clump of three white birch trees 6 feet apart to form a triangle. The delicate white trunks and branches gently screen the garage "so that your eyes focus on the front door instead." In the turnaround, the rhododendrons and azaleas have made an appearance after all. Geiger planted a loose cluster of a half dozen of each to contrast with the birches and accentuate the color of their bark. "They'll make those trees look pretty all year," he says.

TOP: *"The plantings are casual and lovely," says landscape architect John Geiger of his overall scheme for an English-style garden.* ABOVE: *Workers dig a trench at the perimeter of the graveled turnaround, in which they will lay a cobblestone border.*

ILLUSTRATION: JAKE BISHOP

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FOR STARTERS

Until these home owners can launch a full-scale renovation, they've made their house look good fast with elbow grease, plenty of paint, and ingenuity

Furniture designers Peter and Meg Strattner's Ring's Island, Massachusetts, home is more than where they put their feet up at night. It's part design laboratory, part showroom for their own evolving furniture lines, and part case study in how to renovate creatively on a limited budget. With three young children and a growing business—the wares of their company, Asher Benjamin Studio, are best-sellers at Crate & Barrel and other design stores—the Strattners, like many people, are redoing their house in stages, as finances permit.

The family's three-bedroom seafront cottage was built in 1932, probably as a summer residence for the owner of the local coal company. It's a bit of a stylistic hybrid, mixing Colonial Revival elements—such as the elegantly arched entrance portico and fan light—with Arts and Crafts touches, like the coffered ceilings and unusual three-over-one double-hung windows. The home was built on the site of a former stable for the draft horses that delivered coal and ice to local residents, and some of the beams in the basement and other parts of the house appear to have been

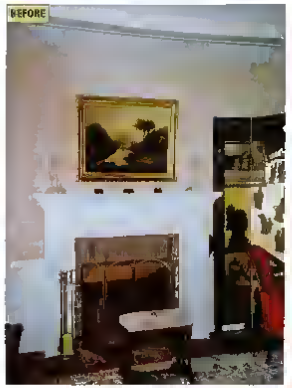
BY JILL KIRCHNER PHOTOGRAPHS BY PASCAL BLANCON

Working from the outside in, the Strattners ripped the aluminum siding and plastic shutters off their 1932 seaside cottage and replaced them with stained cedar shingles and crisp white trim. Their next goal is to add a pergola covered deck to the façade, in the meantime, a vibrant mix of annuals brightens up the front yard. OPPOSITE: The Ring's Island cottage as it was when they bought it two years ago.

recycled from that original building.

Unfortunately, over the years some less charming changes were made to the cottage. Somber gray aluminum siding with dark plastic shutters was put up over the original pine clapboarding. And an old porch in the back was enclosed to create a mudroom. But nothing was done to increase the size of the minuscule adjoining kitchen—a true problem for an active family of five. Since buying the property in 1997, Peter and Meg have devised a multistep renovation plan that's responsive to their budget. Within a year, they'll reclaim the former porch and expand the kitchen into it; add a new entryway, mudroom, laundry, and powder room on the first floor, renovate two bedrooms, and add a new bath upstairs. In the longer term, the attic will be turned into a third-floor master suite, opening it up to the 180-degree sea views.

In the meantime, the couple has instigated some significant cosmetic changes that have made the house much more livable and have set the stage for the renovations to come. Their first step on settling in was to remove the gray aluminum siding that gave the house such a gloomy appearance. Peter and his then-10-year-old son, Bowie, stripped it all off in two days, toting four station wagon-loads to a scrap metal yard, recycling the aluminum, and making more than $400 in the bargain. The pine clapboards underneath were unsightly and coated with lead paint. Removing the old timber, as some contractors advised, would have been expensive and messy, but, following another expert's suggestion, Peter decided to leave them in place, wrap the house in Tyvek to inhibit air infiltration, and shingle it over in cedar. The lead is now encapsulated and the original pine provides an additional, although minimal, layer of insulation. Fortunately, because the shingles are of similar thickness to the old siding, Peter did not have to re-case the windows. Does this hold up as a viable strategy? "It is essential that any rotted clapboards are removed, and that any fungus, mold, or other moisture-related problems are taken care of," warns *This Old House* contractor Tom Silva. "But overall, it's a sound enough solution."



Peter positions an original 1810 fanlight window, salvaged from an old Newburyport home, on the living room wall, above the French doors that open into the sunroom/home office. This decorative flourish echoes the cottage's charming Colonial Revival portico entrance, as well as introducing a contrasting period detail to what is largely an Arts and Crafts-inspired interior

Next spring, Peter plans to flank the entrance with a deck and pergola for relaxing, dining, and viewing the sea. "It will suit the 1930s period of the house perfectly," he says. "We want to grow wisteria on the overhead trellis. The vine will offer shade in the summer but allow the sun to warm the house during the cold months." Meg has planted an exuberant garden—a whimsical mixture of brilliant zinnias, sky-high sunflowers, kitchen garden edibles like tomatoes and squash, and seaside favorites such as maiden grass, which spills from pots next to the front door. The plants not only hide the house's ugly concrete foundation but also create a much richer front yard than the traditional plain grass lawn. Other houses in the neighborhood have bluestone steps at their front entries, but those at the Strattners' cottage had been replaced with an unattractive concrete stoop. Peter remedied the problem by creating a faux-stone finish with blue exterior urethane paints.

Inside the cottage, the Strattners con-

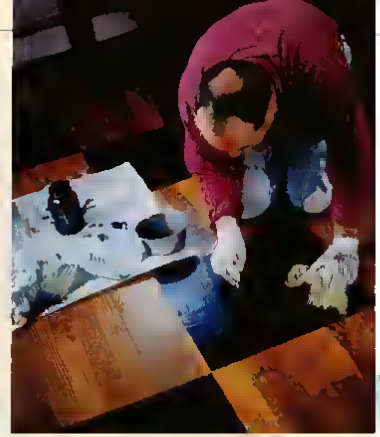
In the living room, red walls (Benjamin Moore #1301), drawn from the Turkish rug, warm the space. An early Asher Benjamin cherry cupboard in the corner complements a coffee table from the upcoming Artifacts line (its legs are based on an upside-down balustrade found in an attic). The console table was a $65 tag-sale find that Peter rebuilt and used as the model for the Strattners' best-selling Dancer table. The wavy backed chair—their updated version of a Federalist design made in Portsmouth, New Hampshire, in about 1805–1810—will be in stores next fall. OPPOSITE *The living room as it was, with grasscloth paper-covered walls.*

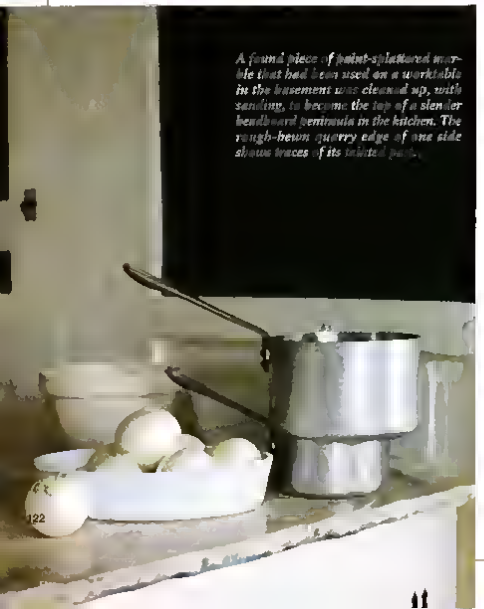
"Our furnishings are like a blended family. They're not just eclectic for eclectic's sake; they're our history." —Peter Strattner

HOW TO PAINT A CHECKERBOARD

To create the dining room's black checkerboard pattern, Peter used a mixture of ¼ black urethane floor paint, ¼ Penetrol, and ½ gum spirits or turpentine (the best quality he could find). This technique doesn't require much paint! About one cup covered the whole floor. Peter's most important tip: Don't use masking tape—the paint will always migrate under the tape. Use chalk lines and paint freehand. "I didn't want too perfect a line," he says. "I think this way it looks more natural."

1. Locate the center point of the room, and mark it with a pencil. Decide on the overall size of your "rug," divide the dimensions in half, and measure out that distance in each direction—length and breadthwise—from the center. Determine the size of each checkerboard square (Peter's are actually rectangles), making it evenly divisible into the rug's overall dimensions.
2. Measure the diagonal from the center point to one corner and mark the distance on a piece of string with chalk. Make sure the other diagonals match this, and mark each corner point, which will ensure that the rectangle or square is even.
3. Coat a long piece of string with chalk to make snap lines for each edge of the "rug," connecting the four corners. Measure out and mark the edge of each checkerboard square with a pencil and yardstick, then, recoating the chalk line as needed, snap lines length- and breadthwise to form the checkerboard grid. Trace over the lines with a pencil and yardstick, then erase the chalk.
4. Using fine (120–220) paper, carefully sand only those squares to be painted on the varnished floor. (Peter left every other square unpainted, letting the natural wood show through.) The varnish needs to be abraded just enough for the paint to bond to the surface.
5. Using a 2" foam brush, apply the diluted urethane paint to alternate squares. Work the paint in with the brush, and rub it out with a cloth if it gets too opaque. Let dry. Peter wanted a somewhat translucent finish, which has an already-aged look and is more forgiving of wear. "It's been two years, and the floor still looks great," he says, "but you can touch it up any time."





A found piece of paint-splattered marble that had been used on a worktable in the basement was cleaned up, with sanding, to become the top of a slender headboard peninsula in the kitchen. The rough-hewn quarry edge of one side shows traces of its painted past.

fronted similar problematic features, with old, stained grasscloth paper covering the walls of the first floor rooms, and white shag carpet smothering the handsome fir floors. They ripped up the carpeting and refinished the floors but, intrigued by the texture of the wallpaper, painted over it to surprisingly successful effect. (It took three to four coats of latex paint—applied by brush—because the paper was so absorbent.) In the dining room, where a rug seemed a poor choice for toddlers prone to spilling strawberry yogurt, Peter painted the wood floor in a black checkerboard that hearkens back to early American tradition. To augment storage without cluttering the small room, he built in corner cupboards with a stepped molding that echoes the coffered ceiling. As a stopgap until they renovate the tiny kitchen, Peter enlarged the minimal counter space by constructing a compact peninsula using a salvaged piece of marble atop a base of stock beadboard. He found the paint-coated marble slab in the basement, cleaned it up by scraping, belt-sanding, and sealing it, and then trimmed it to form the countertop. An old built-in ironing-board cabinet beside it offered the perfect shallow niche for a spice cupboard.

REFINISHING MARBLE

"Marble's not a great choice for kitchen countertops," says Tom Silva. "It's porous, so it stains." Faced with cleaning up a paint-covered slab, "I'd talk to an expert," he said. So we did. Fred Hueston of the National Training Center for Stone and Masonry Trades in Winter Park, Florida, gave us the following tips:

1. **Remove the paint with a razor and regular paint solvent.**
2. **Sand the entire surface wet with 120 grit paper by hand or with a circular sander—not a belt, which can create depressions.**
3. **Finish up with 400 paper, again wet.**
4. **Use a penetrating sealer that contains silicon. Don't use oil—it attracts dirt and can darken marble.**

Meg let the style of the house determine the distinctive paint palette. A rich, earthy Arts-and-Crafts red, drawn from a rug, warms the living room's walls, while a seafoam blue greets guests at the front door, then leads into the hallway and up the stairs. A favorite yellow that had worked well in a previous house was her original choice for the dining room, but in this sunny waterside location, it became blindingly bright, and after six months she opted for the living room red instead, creating a symmetry of color that echoes the symmetry of the floor plan. The two rooms face one another across the center hall. The master bedroom became a tranquil sea of soft purple, while the ceilings in every room are just the palest hint of sky blue. "I prefer to use a limited palette," says Meg. "That way there is continuity throughout the house, and it is easier to switch furnishings from room to room"—an element of flexibility that's important in a

The new Baby Grand collection, inspired by the simplicity of Federal-era design inflected with hints of Arts and Crafts, sets the tone in the dining room. Because the Stratmers didn't want any additional furniture cluttering the room, Peter built in corner cupboards, which provide storage and style in a minimum of space. A simple painted checkerboard floor, which echoes the squares of the coffered ceiling, is not only practical but polished, too.

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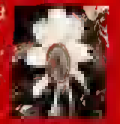

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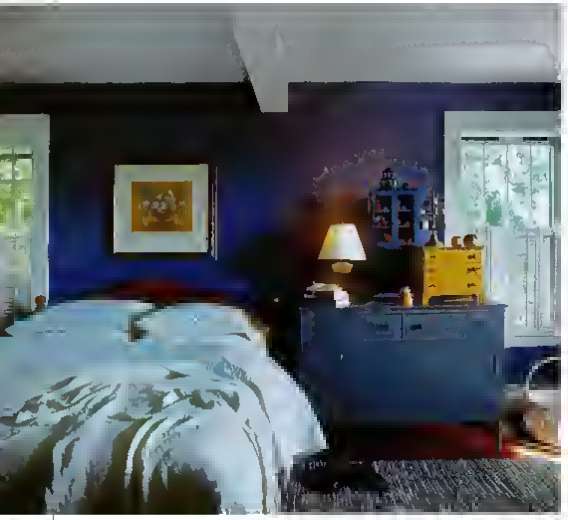
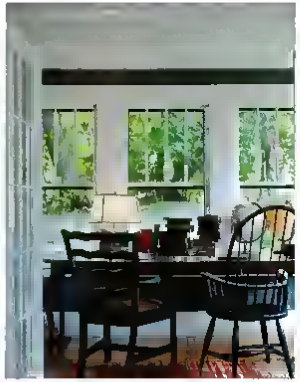


BELOW: *The master bedroom as it was in 1997.* LEFT: *The room today, with its distinctive purple walls and a roadside-find dresser that Peter rescued, patching the chipped veneer with Bondo (used for auto-body work, it doesn't shrink) and painting it in two shades of blue green. The miniature chests atop it are ½-scale models of the Strattners' furniture designs. Peter made the birdseye and curly maple chest for Meg as a Christmas present; the other uses cherry scraps left over from the manufacturing process.*

household where over the years the same chest, a curbside find, has served as dining room buffet, mudroom cubby, and bedroom dresser.

The furniture throughout the house is an archive of Asher Benjamin designs past, present, and prototypical—some were never even put into production. "Our furnishings are like a blended family," says Peter. "They're not just eclectic for eclectic's sake; they're our history." To unify the hodgepodge of woods in the living room—where a Shaker cherry armoire and bookshelves rub elbows with a country pine hutch and a $65 tag-sale console table—the Strattners are experimenting with painting the furniture in a black wash, similar to that used on the dining room's checkerboard floor. One of the more intriguing pieces is the settee Peter crafted from a full-size 1930s spool bed. The headboard serves as the back, and he cut the footboard in half to form each side. First made as a bed for their youngest son, Oliver, it's now in the living room, Peter predicts it will become a product in their line.

Wherever they've lived, from the Berkshire mountains, surrounded by Shaker settlements, to a classic Federalist house in downtown Newburyport—"home to the largest number of intact Federal era buildings in the country," notes Peter—to this Arts and Crafts cottage, the Strattners' residences have had a big influence on the furniture they design. "Just being in a particular house opens our eyes to new proportions and details," says Meg. "It's like being an actor, and playing different roles in each setting." Living in the Berkshires about 20 years ago, for instance, inspired Shaker-like pieces. "I was using a clear oil finish on natural cherry wood," says Peter. "Most furniture then was stained and lacquered veneers on plywood and particleboard."



In the sunroom/home office, the best selling Asher Benjamin Dancer table expands with the addition of three leaves from a compact 42" diameter circle to one of nearly 9'. The updated Windsor and ribbon-back chairs are both Asher Benjamin designs as well.

In their dining room today, a buffet from one of their newest collections, Baby Grand, blends the simple profile of a Hepplewhite table with the beefed-up scale of the Mission style, and incorporates Arts and Crafts touches. Rather than creating literal reproductions, they borrow from here and there, pumping up the scale or streamlining the shape to suit modern day lifestyles. Peter likes to compare this process to the way contemporary musicians reinterpret older rock songs. The underlying philosophy—furniture design seen as inherently organic and mindful of its history—applies equally well to the Strattners' house renovation. Both yield their best results when regarded as works in progress. ■

FAUX-PAINTING CONCRETE

As a quick fix for the dingy look of their concrete stoop, Peter used exterior urethane paints (designed for patios and decks) in a palette of blue-gray, green-gray, and very dark gray to mimic the effect of bluestone. Starting with the lightest color first, he brushed on the paint in soft, cloudlike strokes, leaving lots of open space between them, then filling in and blending with the darker hues successively. The texture of the concrete shows through, but by the third application, the surface was completely covered. He then left it to dry overnight.

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RICH AND THIN

A Guide to Wood Veneer

THE POSTER

Like a thin, glowing pane of stained glass, a veneer of richly figured wood can transform the appearance of a piece of furniture. Consider the dining table with tiger-stripe maple veneer pictured on page [illegible]. Its surface is as much a work of art as the painting on the wall behind it. Clearly, with the dining table, the artist chose the wood for its beauty, but he also used it for its unique structural properties. The wood he selected is known for its stability, and he glued it onto veneer only a fraction of an inch thick. Veneer is ideal for [illegible] grain. Solid wood is probably a wonderful material for [illegible]

Veneering is a venerable tradition stretching back to ancient [illegible] and the Egyptians dressed up important furniture with [illegible] makers of the 18th and 19th centuries, [illegible] and Duncan Phyfe applied veneers to their work, which [illegible] masters, veneering wasn't an economic [illegible] times; it offered the best means to enhance the appearance [illegible]

Woodworkers still choose veneer for both its [illegible] and the design freedom it allows. Some highly figured wood features, [illegible] burls, birdseyes and the like, are too fragile or unstable to be sawn into boards and planed into shapes. Veneer is the only way to capture their exquisite beauty. And while [illegible] woods well and [illegible] humidity changes, veneers can be [illegible] intricate patterns without worrying about joints opening up. Planks also tend to warp and cup when glued together into panels, but veneers can easily cover a wide area of [illegible] main flat surfaces. Most important these days, veneer is an efficient way to use the world's rarest, most valuable woods. A log sliced into skins covers 30 to 40 times more surface area than it would in lumber boards.

Some [illegible] that veneers are improperly used today. In certain instances, they may have a point. On corners or surfaces subject to wear, solid wood is the more durable choice; a good-quality veneered tabletop, for instance, has a solid-wood edge. And sometimes ultra-thin, rotary-cut veneers merely mask poor workmanship or inferior materials. But there's a world of difference between this bargain-basement approach and that of a fine furniture maker using veneer in the way it was intended: as a smart, resourceful way to show wood in all its glory.

BY DAVID SLOAN PHOTOGRAPHS BY BRUCE WOLLER

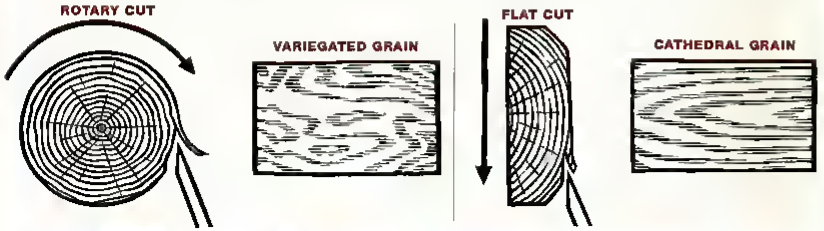
Any Way You Slice It

Veneer comes from the best trees in the forest—those with long, straight trunks that are free of knots—and veneer makers pay a premium for them, sometimes more than one-and-a-half times the going rate for a saw log. Before the mid-1800s, these precious veneer-grade logs were sawn by hand, in thicknesses from ⅛ in. to ¼ in. Now they are steamed or soaked, then sliced into sheets about ⅛ of an inch thick with a long, fixed knife blade.

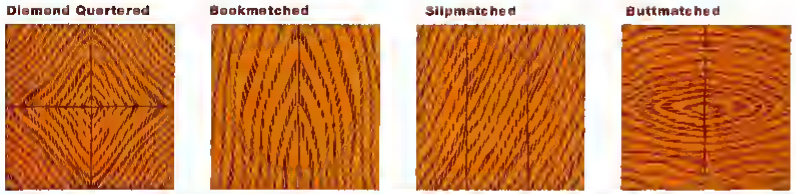
There are two basic slicing methods: flat and rotary. For flat cutting, the preferred technique for making most furniture-grade veneers, the log is clamped into a carriage that moves back and forth across the blade, in much the same way a deli slicer turns a ham into sandwich meat. The resulting veneers are narrow—no wider than the diameter of the log—but are stacked and bundled into flitches, or books, in the order they come off the blade so that a woodworker can arrange them in patterns closely matched for color and figure.

In rotary cutting, the log is set into a giant lathe and turned against the blade. As the log rotates, a continuous sheet of veneer as wide as the length of the log unspools like a roll of paper towels. These veneers tend to be less expensive than flat-cut ones, because the method is faster and the grain pattern is wider, wilder, and less attractive. Most plywood panels are faced with rotary-cut wood.

Regardless of how the veneer is sliced, it is generally glued to a substrate of plywood, particleboard, or medium-density fiberboard, stable materials that readily accept glue. Clamping pressure has to be evenly distributed. Veneer that doesn't lie flat and has glue bleeding through the joints won't take a stain or finish well. Properly finished, however, the surface is cared for just as if it were solid.



Pattern Picks



Contemporary Veneered Furniture

Marquetry artist Silas Kopf inlaid 25 different types of veneers, including oak burl and imbuia, to create the still-life scene in the top of this coffee table.

An armoire/TV cabinet features koa-veneer panels surrounded by solid cherry. Inlays of lemonwood, purpleheart, mahogany, and ebony veneer grace the sides.

This table's dark rosewood-covered legs contrast with the light bird's-eye maple top, which is accented with purpleheart and ebony inlays.

ILLUSTRATION: GREG HENRICH; PHOTOGRAPHS: DAVID RYAN (TABLE, FAR LEFT), BARRY ROSKIN (BOOKCASE)

WHERE TO FIND IT ~ SEE DIRECTORY ~ PAGE 138

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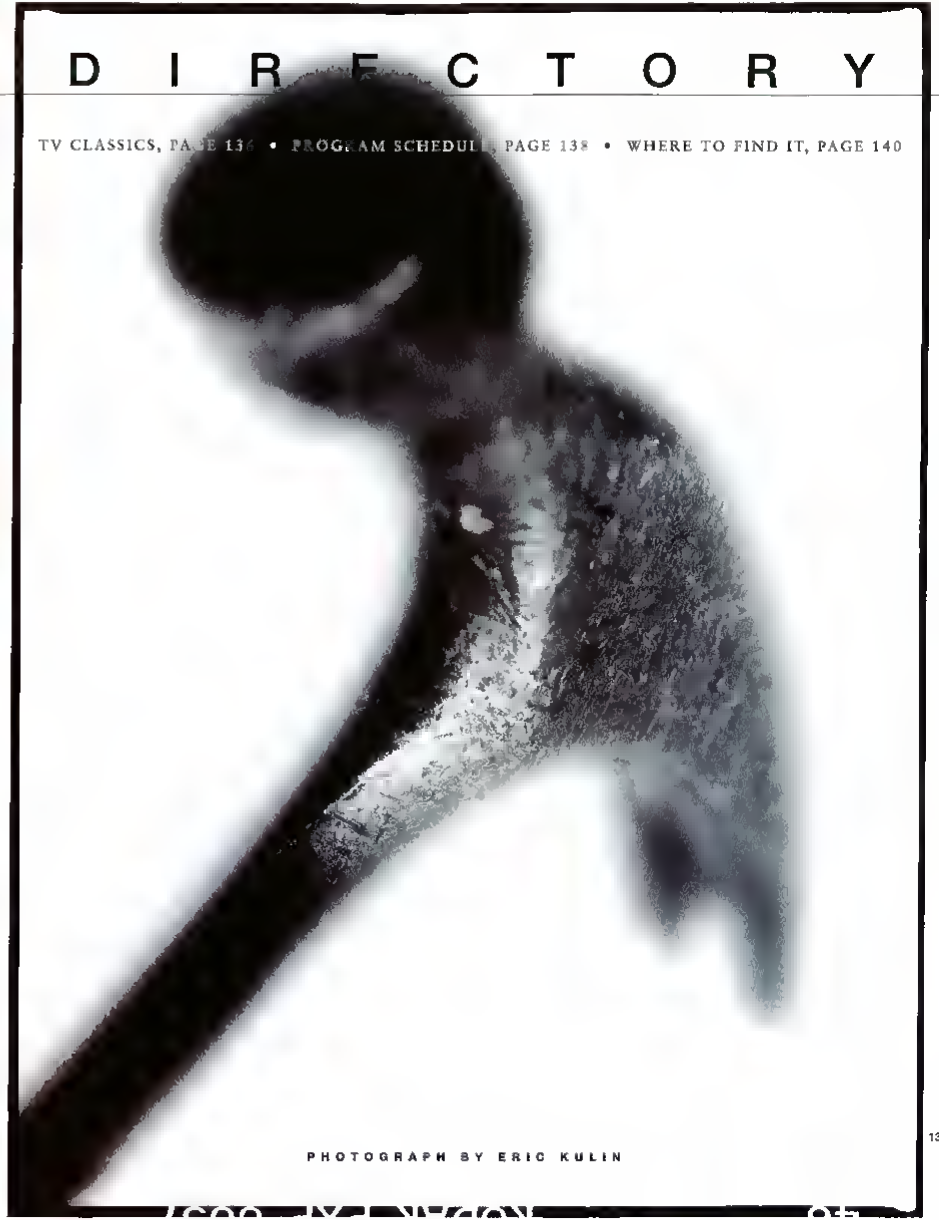

PHOTOGRAPH BY ERIC KULIN

Half-way House

Now over the mid-completion hump, the Salem project charges onward

BY JORDAN REED

Bless this mess. The backyard of the Salem house provides ample space for extra tools.

Week 12 (December 4–5)

Electricity is the order of the day as show host Steve Thomas puts electrician Jeff Perry in charge. Perry assures Steve he'll reinstall the floorboards he has removed for wiring purposes. After a walk-through, contractor Tom Silva and home owner Kevin Guinee concur that the job is almost halfway done and will likely go over budget. Plumbing and heating consultant Richard Trethewey gives an update on the rough plumbing and calls on plumber Charlie Cashin to identify the ins and outs of the bow vent piping network. Steve and Richard discuss ductwork for the heating system. Then Steve joins Tom and Norm while they insert spare attic boards into the master bath floor.

Watch and learn: Installing electric wiring

Resources: Lighting design: Wolfers Lighting, a Standard Electric Co., 1339 Main St., Waltham, MA 02254, 800-299-LITE. Products shown: sealed recessed fixtures—Lightolier focused low-voltage spots—Halo extruded aluminum valence halogen—M-2 ("squared") by Designer's Studio Inc. Nutco Manufacturing Corp. Electrician: Cranny Electric Co., Inc., 10 Rainbow Ter., Danvers, MA 01923, 978-750-8900. PVC pipe: Charlotte Pipe and Foundry, Box 35430, Charlotte, NC 28235, 800-438-8091 or 704-372-5030. Heating system: Unico Inc., 4160 Meramec St., St. Louis, MO 63116, 800-527-0696. Local installer: Bilo Plumbing and Heating, 430 Asbury St., Hamilton, MA 01982, 978-468-4389. Automatic dampers for heating ducts: Honeywell Trol-A-Temp, 57 Bushes Ln., Elmwood Park, NJ 07407-3204, 800-828-8367.

Week 13 (December 11–12)

Steve recounts yet another Historic Commission meeting regarding the carriageway proposal during which most residents continued to voice their disapproval. Tom reveals his plan to use I-joists to bolster the floor of the kids' bedroom. Norm shows Steve the beginnings of the trash shed he's building in the backyard. Afterward, Steve heads out to the 1819 Andrew-Stafford House, a designer showcase where chairwoman Joanne Orenberg gives him the grand tour. Back at the house, Steve and insulation manufacturer Graeme Kirkland demonstrate a new, slow-expanding foam formula that is ideal for wall cavities in old homes. Then it's back to garbage detail, where a duly impressed Steve witnesses Norm's completed shed.

Watch and learn: Blowing insulation into walls

Resources: Shingles for trash shed: Georgia-Pacific Corp. Engineered lumber: Louisiana Pacific, supplied by Furman Lumber Inc., Box 130, Nutting Lake, MA 01865, 800-THE-WOOD. Spray-in insulation: Insealation by Icynene Inc., 376 Watline Ave., Mississauga, Ontario, Canada L4Z 1X2, 800-758-7325 or 905-890-SEAL. Interior storm windows: Innerglass Window Systems, 15 Herman Dr., Simsbury, CT 06070, 800-743-8207, www.stormwindows.com. Triple-track exterior storm windows: Harvey Industries, 35 Commonwealth Ave., Woburn, MA 01801, 781-935-7990. Andrew Safford House: Peabody Essex Museum, 800-745-4054.

Week 14 (December 18–19)

Steve checks in with plasterer Dean Boucher, who demonstrates how to adjust for curves and dips in the dining-room ceiling. Two sides of the future guest bedroom have settled a few inches, resulting in awkwardly shaped doorways. Norm and Tom adjust the sizes of the doorjambs and casings to compensate for the sloping. Steve visits Richard Nylander, chief curator of the Society for the Preservation of New England Antiquities, who shows him around the Harrison Gray Otis House in Boston and lends a hand in selecting a classic wallpaper pattern for the house.

Watch and learn: Refitting door casings

Resources: Wallboard: Domtar Gypsum, provided by Dana Wallboard Inc., 8 Cummings Rd., Tyngsboro, MA 01879, 978-649-4000. Wallboarders/plasterers: Boucher Plastering & Drywall, 13 Arthur St., Salem, MA 01970, 978-745-0305. Harrison Gray Otis House, headquarters of the Society for the Preservation of New England Antiquities: 141 Cambridge Street, Boston, MA 02114, 617-227-3956, www.spnea.org. Papers chosen for Guinee house Sitting room: Brunschwig & Fils, Otis Damask (gold—no longer available in this color) and Otis Garland Borders (gold and gray) #13263.06, from Brunschwig & Fils, 979 3rd Avenue, New York, NY 10022, 212-838-7878. Guest bedroom: Hingham (red) #193635 from Waterhouse Wallhangings Inc., 99 Paul Sullivan Way, Boston, MA 02118, 617-423-7668. Front hall: Waterhouse Wallhangings Pineapple Damask (green and cream) #140635.

Week 15 (December 25–26)

Kevin informs Steve that he has withdrawn the carriageway proposal due to time and money constraints and the two of them discuss turning the space that the carriageway would have used into a playroom. Richard and Steve meet with Massachusetts Electric representative Laura McNaughton, who sets them straight on the cost of electricity and speaks well of the home's new money saving hot water tank. Norm and Tom make and hang some gutters, then a crew from New Jersey installs aluminum gutter protectors to keep out debris. Steve is offsite visiting cabinetmaker Roger Hedstrom, who has re-created some classic moldings for the house. Back at home, Deborah Guinee shows Steve how she's choosing paint to go with the bedroom's new wallpaper.

Watch and learn: Making rope detail for casing

Resources: Stainless steel flue liner: Z-Flex U.S. Inc., 20 Commerce Pk. North, Bedford, NH 03110, 6911, 603-669-5136 or 800-654-5600, www.z-flex.com. Electric water heater: M-80 stonelined unit, Vaughn Manufacturing Corp., PO Box 5431, Salisbury, MA 01952-5431, 978-462-6663, www.vaughncorp.com. Gutter protector: Gutter Helmet, from American Metal Products, 8601 Hacks Cross Rd., Olive Branch, MS 38654, 662-890-8000, www.americanmetalproducts.com. Moldings: Roger Hedstrom Fine Woodworking Restoration & Cabinetry, 131 Derby St., Rear, Salem, MA 01970, 978-745-0999. Drawer hardware: 8400 full-extension box and file slide, Knape & Vogt Manufacturing Co., 2700 Oak Industrial Dr. NE, Grand Rapids, MI 49505, 616-459-3311, www.kv.com. European style hinges: Maple. Local supplier: Meyer Laminate, N. Reading, MA, 781-664-5775 or 800-368-0073. Plywood and medex particleboard: Atlantic Plywood Corp., Woburn, MA, 781-933-3630 or 800-360-3923, www.atlanticplywood.com. Paint samplers: Dufour, from Glidden Paints.

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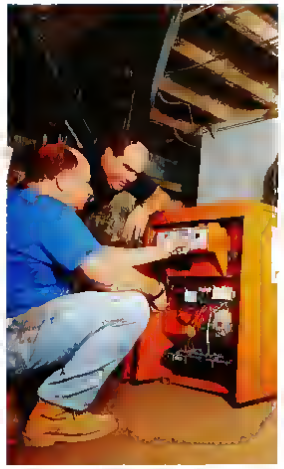

T.O.H. plumbing and heating consultant Richard Trethewey and plumber Richard Bilo ready the boiler in the Salem house project to provide hot water and warm air and floors.

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● WJSU Sun. 6:30 a.m.

DOTHAN
● WDIL Sun. 6:30 a.m.

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WIQI Thu. 8:30 p.m., Sat. 8 p.m.

HUNTSVILLE
WHIQ, Thu. 8:30 p.m., Sat. 8 p.m.
● WYLE, Sat. 6:30 p.m.

LOUISVILLE
WCIQ, Thu. 8:30 p.m.
● WALA, Sat. 5 a.m.

PHENIX
WEQ, Thu. 8:30 p.m., Sat. 8 p.m.

MONTGOMERY
WA Q, Thu. 8:30 p.m., Sat. 8 p.m.

MOUNT CHEAHA
WCIQ Thu. 8:30 p.m., Sat. 8 p.m.

ALASKA

ANCHORAGE
KAKM Mon. 6 p.m., Thu. 5:30 p.m., Sat. 10:30 a.m.
● KIMO Sun. 5:30 a.m., 5 p.m.

FAIRBANKS
KUAC, Fri. 8 p.m., Sat. 8 a.m.
● KATN, Sun. 5:30 a.m., Sat. 6:30 a.m.

JUNEAU
KTOO, Fri. 8 p.m., Sat. 8 a.m.
● KJUD, Sun. 8:30 a.m., Sat. 4:30 a.m.

ARIZONA

PHOENIX
KAET Thu. 7 p.m. and 9:30 p.m., Sat 10 a.m. and 8 p.m.
● KNXV Sun. 10 a.m.

TUCSON
● HAT Sat. 11 a.m. and 8:30 p.m.
● KTTU, Sat. 8:30 a.m.

ARKANSAS

FAYETTEVILLE
KAFT Sat 8 a.m. and 12:30 p.m.

FORT SMITH
● KFSM, Sun. 5 p.m.

JONESBORO
KTEJ Sat. 8 a.m. and 12:30 p.m.

LITTLE ROCK
KETS, Sat. 8 a.m. and 11:30 p.m.

MOUNTAIN VIEW
KEMV Sat. 8 a.m. and 12:30 p.m.

CALIFORNIA

SPRINGFIELD
● KMVJ, Sat. 7 a.m.

CHICO
● KHCB, Sun. 5 p.m.

CHEKA
KEET 8:30a.m. 8:30 p.m.
● KAEF Sun. 5 p.m.

ARVISO
● KHSH, Sat. 5 a.m.
KVIT Sun. 8 p.m., Sat. 9:30 a.m.

HUNTINGTON BEACH
KOCE, Tues. 8 p.m., Sat. 8:30 p.m.

LOS ANGELES
KCET Sat. 8:30 p.m.
● KABC, Sun. 5:30 a.m.

PALM SPRINGS
● KPSP, Sun. 8 a.m.

PHOENIX
KHSH Sat 10:30 a.m.

RIVERSIDE
KBCB, Sun. 7:30 p.m., Wed. noon

SACRAMENTO
KVIE, Thu. 8 p.m., Sat. 8:30 a.m.
● KOVR, Sat. 5:30 a.m.

SAN BERNARDINO
KVCR, Mon. 4:30 p.m.

SAN DIEGO
KPBS, Sat 11:30 a.m.
● ©CTV Sun. 11:30 a.m.

SAN FRANCISCO
KQED Sat 5 p.m.
● KPIX, Sun. 10:30 a.m.

SAN JOSE
KTEH, Sat. 8 p.m., Sun. 4:30 p.m.

SAN MATEO
KCSM Tues. 6:30 p.m., Sun 11 a.m.

SANTA BARBARA
● KEYT Sun. 8 a.m.

COLORADO

COLLEGE
KRMA, Sun. 5:30 p.m., Sat. 2 p.m.
● KCNC, Sun. 5:30 a.m.

GRAND JUNCTION
● KJCT 8 a.m. 11:30 a.m.

AVRING
KTSC, Thu. 7:30 p.m., Sat. 2:30 p.m.

CONNECTICUT

FAIRFIELD
WEDW, Sun. 10:30 a.m., Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m.

HARTFORD
WEDH, Sun. 10:30 a.m., Thu. 11:30 p.m. Fri. noon, Sat. 8 p.m.
● WFSB, Fri. 1 a.m.

NEW HAVEN
WEDY Sun. 10:30 a.m., Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m.

NORWICH
WEDN Sun. 10:30 a.m., Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m.

DISTRICT OF COLUMBIA

WETA, Sat. 10:30 a.m.
● WRC, Sun. 5:30 a.m.

FLORIDA

BOCA GRANDE
● WGCU, Sun. 8 p.m., Sat. noon, 12:30 p.m. Sat. 11:30 p.m.

DAYTONA BEACH
WCEU Tue. 10 p.m., Sat. 8 p.m.

FORT MYERS
● WINK Sat. 6:30 a.m.

GAINESVILLE
WUFT, Sat. 8:30 a.m. and 1:30 p.m.

JACKSONVILLE
● WJXT Sat. 8 a.m.
WJCT Sat. noon

MIAMI
WLRN Sun. 10 a.m.
WPBT Sat. noon
● WPLG, Sat. 4:30 a.m.

ORLANDO
● WKCF Sat 6:30 a.m.
● MFE, Sun. 8 a.m., Sat. 8 a.m. and 1 p.m.

PENSACOLA
WSRE, Sat. 12:30 p.m. and 8 p.m.

SARASOTA
● ● SCN, Sun. 6 a.m.
● KAEC, Sun. 5:30 a.m.

TALLAHASSEE
WFSU Sat. 1:30 p.m., and 8 p.m.

TAMPA
● WHFS, Sun. 8 a.m.

WEST PALM BEACH
● WPTV 6:30 a.m.

GEORGIA

ALBANY
● WGVP Sun, 8 a.m., Tue. 8 a.m.

ATLANTA
WGTV Sun., 11 a.m., Sat. 8:30 p.m.
WPBA, Mon. 8 p.m., Wed. 2 p.m., Sat. 8 a.m.
● WXIA, Sat. 5 a.m.

AUGUSTA
● WRDW, Sat. 6:30 a.m.

CHATSWORTH
WCLP Sun. 11 a.m., Sat 5:30 p.m.

COLUMBUS
WJSP Sun. 11 a.m., Sat 5:30 p.m.

DAWSON
WACS, Sun. 11 a.m., Sat. 5:30 p.m.

MACON
WABW, Sun. 11 a.m., Sat. 2:30 p.m.

SAVANNAH
WAW, Sun. 11 a.m., Sat. 5:30 p.m.

HAWAII

HONOLULU
KHET Sat. 7:30 a.m.
● HNL, Sat. 7 a.m.

WAILUKU
KMEB, Sat 7:30 a.m.

IDAHO

BOISE
KAID Sun. 9:30 p.m.
● KTRV, Sun. 8:30 a.m.

COEUR D'ALENE
KCDT, Sun. 5:30 p.m.

PINEHURST
KUID, Sun. 5:30 p.m.

POCATELLO
KBSU, Sun. 8:30 p.m.

TWIN FALLS
KPT Sun. 4:30 p.m.

ILLINOIS

CARBONDALE
WSIU Thu. 7 p.m., Fri. 12:30 p.m., Sat 12:30 p.m.

CHAMPAIGN/URBANA
● WAND Sa 5 a.m.
WILL, Sun. 3:30 p.m., Thu. 7:30 p.m.

CHARLESTON
WEIU Fri. 7 p.m.

CHICAGO
WTTW, Tue. 7:30 p.m., Thu. 8 a.m.
● WFLD, Sat. 8 a.m.

JACKSONVILLE
WSEC, Sun. 1:30 p.m., Thu. 10 p.m.

PEKORNE
WMEC, Sun. 1:30 p.m., Thu. 10 p.m.

MOLINE
WQPT Tue. 7 p.m., Sat. 9:30 p.m.

QUINCY
WUI, Thu. 7 p.m., Fri. 12:30 p.m., Sat. 11:30 p.m.

PEORIA
● WHOI, Sun. 11:30 a.m.

QUINCY
WQEC, Sat. 1:30 p.m., Thu. 10 p.m.

ROCKFORD
● WTVO, Sat. 6:30 p.m.

SPRINGFIELD
● WICS, Sat. 7:30 a.m.

INDIANA

BLOOMINGTON
WTIU, Thu. 11 p.m., Sat. 12:30 p.m.

EVANSVILLE
WNIN, Sun. 6:30 p.m., Sat. 12:30 p.m. and 8 p.m.
● WFIE, Sun. 8 a.m.

FORT WAYNE
WFWA, Sat 10 a.m.

INDIANAPOLIS
● WTHR, Sun. 8 a.m., Sat. 10 a.m.
● WTHR, Sun. 6:30 a.m.

MORRISVILLE
WFYI Sun. 3:30 p.m., Thu. 7 p.m.

MUNCIE
WIPR, Sun. 4:30 p.m.

NOTRE DAME
WNIT Sa 2 p.m.
● WSND Sun. 9 a.m.

TERRE HAUTE
● WNDI-LP Sun. 11:30 a.m., Sat. 9:30 a.m.

VINCENNES
WVIT, Sat. 12:30 p.m.

IOWA

CEDAR RAPIDS
● KWWL, Sun., 10 a.m.

CLINTON ALOTTS
KWIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

DAVENPORT
KQCT Tue. 7 p.m., Sat. 5:30 p.m.
● WQAD Sun. 11 a.m.

DES MOINES
WHN Fri 6:30 p.m., Sat. 1:30 p.m.
● WHO, Sun. 1 a.m.

FORT DODGE
KTIN Fri. 6:30 p.m., Sat. 1:30 p.m.

IOWA CITY
KIYN Fri. 6:00 p.m., Sat. 1:30 p.m.
● KNLT, Sun. 6 a.m.

RED OAK
KHIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

SIOUX CITY
KSIN, Fri. 6:30 p.m., Sat. 1:30 p.m.
● KTIV, Sat. 6 a.m.

WATERVILLE
● IBUN, Fri. 10:30 p.m. Sat 1:30 p.m.

KANSAS

BUNKER HILL
KCSD, Thu. 8 p.m., Sat. 12:30 p.m.

LAWRENCE
KSWK, Thu. 7 p.m., Sat. 12:30 p.m.

TOPEKA
KTWU, Sat 10:30 a.m.

WICHITA
KPTS, Sun., 10 a.m.
● ● TV, Sun. 8:30 a.m.

KENTUCKY

ASHLAND
WKAS Sun. 5 p.m.

BOWLING GREEN
WKGB, Sun. 8 p.m.
WKYU, Tue. 1 p.m. and 8:30 p.m.
● WBKO, Sun. 6:30 a.m.

COVINGTON
WCVN, Sun. 5 p.m.,

ELIZABETHTOWN
WKZT Sun. 8 p.m.

HAZARD
WKHA, Sun. 5 p.m.

HOPKINSVILLE
● WKAG, Sat. 12:30 p.m., Mon. 9:30 p.m.

LEXINGTON
WKLE, Sun. 8 p.m.

LOUISVILLE
WKHU Fri. 6:30 p.m.
WKPC, Sun. 5 p.m.
● WAVE, Sat. 6:30 a.m.

MADISONVILLE
WKMA, Sun. 5 p.m.,

MORehead
WKAR, Sun. 1 p.m.

MUNFORD
WKMU Sun. 1 p.m.

OWENSBORO
WKOH, Sun. 8 p.m.

OXFORD
WKON Sun 5 p.m.

PADUCAH
WKPD, Sun., 5 p.m.
● WPXI Sun. 8 a.m., Sat. 1 a.m.

PIKEVILLE
WKPI Sun. 8 p.m.

SOMERSET
WESO Sun. 8 p.m.

LOUISIANA

ALEXANDRIA
KLPA Sun. 10 a.m.

BATON ROUGE
KLPB, Sat. 10 a.m.
● WBRL, Sun. 12:30 p.m.

LAFAYETTE
KLPB, Sat. 9 a.m.

LAKE CHARLES
BTL, Sun. 10 a.m.

MONROE
KLTM, Sat. 10 a.m.
● KNOE, Sun. 8 a.m.

SHREVEPORT
KTBS Sun. 8 a.m.

NEW ORLEANS
WYES, Sat. 8:30 a.m.
● WVUE Sat 8 a.m.

SHREVEPORT
KLTS, Sat. 10 a.m.
● KTBS Sat. 6 a.m.

MAINE

BANGOR
WMEB, Sat. 1:30 p.m.

CLAIS
WMEB, Sat. 1:30 p.m.

LEWISTON
WCBB, Sat. 1:30 p.m.

PORTLAND
WMEA, Sat. 1:30 p.m.

PRESQUE ISLE
WMEM Sat. 1:30 p.m.

MARYLAND

ANNAPOLIS
WMPT Sun. 8 a.m.,
Sat. 4:30 p.m. and 5:30 p.m.

BALTIMORE
● MPB, Sun. 8 a.m.,
Sun 8:30 p.m. and 5:30 p.m.
● ● MAR, Sat. 9 a.m.

ANNAPOLIS
WPT Sun. 8 a.m.,
Sat. 8:30 p.m. and 8:30 p.m.

HAGERSTOWN
WPTB, Sun. 8 a.m.,
Sat. 8:30 p.m. and 5:30 p.m.
● WJAL, Sat. 9:30 a.m.

OAKLAND
WOPT Sun. 8 a.m.,
Sat. 8:30 p.m. and 5:30 p.m.

SALISBURY
WCPS, Sun. 8 a.m.,
Sat 4:30 p.m. and 8:30 p.m.

MASSACHUSETTS

BOSTON
WGBH, Thu. 8 p.m., Sat. 5:30 p.m.
WGBX Sun. 8 a.m.
● WPXT Sun 10 a.m.

SPRINGFIELD
WGBY Thu. 8 p.m. Sat. 5:30 p.m.

MICHIGAN

ALPENA
WCML, Sat. 5:30 p.m.

BIG RAPIDS
WLJC Sun. 5 p.m.
Tue. 12:30 p.m.

CADILLAC
WCMV Sat. 5:30 p.m.
● WWTV/WWUP Sun. 10:30 a.m.

DETROIT
WTVS, Thu. 1:30 p.m.
Fri. 12:30 a.m., Sat. 10 a.m.
● WDIV, Sat. 6:30 a.m.

EAST LANSING
WKAR, Sun. 5 p.m.,
Thu. 9 p.m., Sat. 1:30 p.m.

FLINT
WFUM, Thu. 9:30 p.m., Sat. 1:30 p.m.

GRAND RAPIDS
WGVU, Thu. 8:30 p.m.,
Sat. 10 a.m.
● WOOD, Sun. 11:30 a.m.

KALAMAZOO
WGVK Thu. 8:30 p.m.,
Sat 10 a.m.

LANSING
● WILX, Sat. 8 a.m.

MARQUETTE
WCMW, Sat. 5:30 p.m.

MARQUETTE
WNMU Sat. 1:30 p.m.
● WBUP Sun. 9 a.m.

MOUNT PLEASANT
WCMU Sat. 2.30 p.m.

OSHAWA CITY
● WWTV Sun. 10:30 a.m.

UNIVERSITY CENTER
WUCM, Sun., 5 p.m.,
Thu 10:30 p.m.

MINNESOTA

APPLETON
KSMN Thu. 8 p.m.,
Sat. 12.30 p.m.
KWCM, Thu. 8 p.m.,
Sat. 12:30 p.m.

AUSTIN
KSMQ, Thu. 8 p.m.,
Sat. 12.30 p.m.

BEMIDJI
KAWE, Thu. 7:30 p.m.,
Sat 12:30 p.m.

MORRISTOWN
KAWN, Thu. 7:30 p.m.,
Sat. 12:30 p.m.

MOORHEAD
WDSE, Sat. 1:30 p.m.

ROCHESTER
● KYIV Sun. 9 a.m.

MINNEAPOLIS/ST. PAUL
KTCA Wed. 7:30 p.m.,
Sat. 8:30 p.m.
● KSTP Sat 6:30 a.m.

MISSISSIPPI

BILOXI
WMAH, Sat. 6:30 p.m.

BOONEVILLE
● ABE, Sat. 6:30 p.m.

BUDE
WMAU Sat 6:30 p.m.

COLUMBUS/TUPELO
● WCBI Sat 1.30 a.m.

GREENWOOD
WMAO, Sat. 6:30 p.m.
● WXVT Sat 8 a.m.

JACKSON
WMBN Sat. 8 30 p.m.

MERIDIAN
● MAB Sat 6.30 p.m.

MISSISSIPPI STATE
● MAB, Sat. 6:30 p.m.

OXFORD
WMAV Sat. 6:30 p.m.

MISSOURI

COLUMBIA
● KMIJ Fri. 1 p.m.

JOPLIN
● KOAM, Sun. 5:30 a.m.
KOZJ, Sat 12:30 p.m.

KANSAS CITY
KCPT Thu. 8 p.m., Sat. 12:30 p.m.
● KMBC, Sun. 6:30 a.m.

ST. LOUIS
KETC, Wed. 12:30 p.m
Sat. 6:30 p.m.
● KTVI Sun 8 a.m.

SEDALIA
KMOS, Sat. 12:30 p.m.

SPRINGFIELD
● KOZK Sat 10 30 p.m.

MONTANA

BILLINGS
● KHBK/KUB, Sun. 9:30 a.m.

BOZEMAN
KUHM, Wed 11.30 p.m.,
Sat. 11.30 a.m.

MISSOULA
KUFM, Wed. 11.30 p.m.,
Sat 11.30 a.m.

NEBRASKA

ALLIANCE
NETV Sat. 8 a.m and 5.30 p.m.

BASSETT
NETV Sat 10 a.m. and 5.30 p.m.

HASTINGS
NETV Sat 10 a.m. and 5.30 p.m.

LEXINGTON
KLNE Sat 10 a.m. and 8.30 p.m.

LINCOLN
NETV Sat. 10 a.m. and 8.30 p.m.
● KTVG Sat. 8 a.m.

PERSHING
NETV Sat. 10 a.m. and 5.30 p.m.

SCOTTSBLUFF
NETV Sat 10 a.m. and 5.30 p.m.

NORTH PLATTE
NETV Sat 10 a.m. and 5.30 p.m.

OMAHA
● WOWT
NETV Sat. 10 a.m. and 1.30 p.m.

NEVADA

LAS VEGAS
KLVX, Sun. 8 p.m.,
Sat 8 a.m. and 12.30 p.m.
● KTNV 1 a.m. 8.30 a.m.

RENO
● KRNV*
KNPB, Sun. 5 p.m.,
Sat. 10:30 a.m.
● KAME Sat 10 a.m.

NEW HAMPSHIRE

DURHAM
WEW Sun. 11 a.m.
Thu. 8:30 p.m.

KEENE
WEKW, Sun. 11 a.m.,
Thu. 8:30 p.m.

LITTLETON
WLED Sun. 10 a.m.
Thu. 8:30 p.m.

MANCHESTER
● WMUR Sat 10 a.m.

NEW JERSEY

CAMDEN
WNJS, Sat. 5:30 p.m.,
Thu 8 p.m., Sat. 8 p.m.

MONTCLAIR
WNJN, Sun. 8:30 p.m.,
Thu 8 p.m. Sat 8 p.m.

NEW BRUNSWICK
WNJB Thu. 8:30 p.m.
Thu 8 p.m., Sat. 8 p.m.

TRENTON
WNJT Sun. 1:30 p.m.,
Thu 8 p.m., Sat. 8 p.m.

NEW MEXICO

ALBUQUERQUE
● KNME, Sun. 7 a.m. and 10 a.m.,
Thu 8 p.m.
● KOB, Sun. 8:30 a.m.

LAS CRUCES
KRWG, Sat. 11.30 a.m.,

PORTALES
KENW Wed. 10:30 p.m.
Sat 8 p.m.

NEW YORK

ALBANY
● WCKA, Sun. 11:30 a.m.

BINGHAMTON
WSKG, Sun. 8 p.m., Sat. 8 a.m
● WBNG, Sun. 5:30 a.m.

BUFFALO
● WIVB, Sat 8 a.m.
WNED, Sat. 10:30 a.m.
and 8 p.m.
WNEQ Wed. 8 p.m.

ELMIRA
● WYNC, Sun. 11:30 a.m.

LONG ISLAND
WLIW, Sun. 8 p.m., Sat. 10:30 a.m.

NEW YORK CITY
WNET Sat. 5:30 p.m.
● WCBS Sun. 7:30 a.m.

PHOENICE
WNPI, Sat 10:30 a.m.

PLATTSBURGH
WCFE, 1 a.m. 1.30 p.m.

ROCHESTER
WXXI Sun. 8.30 p.m.
Sat 10:30 a.m.
● WHEC, Sun. 8 a.m.

SCHENECTADY
● MNT Sat. 10:30 a.m.

STRATTON
WCNY Sat. 1:30 a.m.

WATERTOWN
WNPE, Sat. 10:30 a.m.

NORTH CAROLINA

ASHEVILLE
WUNF Sun 8 a.m., Sat 8:30 p.m.

CHAPEL HILL
WUNC, Sun. 8 a.m., Sat. 5:30 p.m.

CHARLOTTE
● WAXN Sun 12:30 p.m.
● WSOC, Sat. 6:30 a.m.
WTVI, Sun. 12:30 a.m., Sat. 5 p.m.,

COLUMBUS
WUNG, Thu. 8 p.m., Sat. 5:30 p.m.

DURHAM
WUNE, Sat. 5.30 p.m., Sun. 9 a.m.

GREENSBORO
● ● GHP Sun. 8 a.m., 10:30 a.m.

GREENVILLE/NEW BERN
● WITN Sun 9 a.m.

GREENVILLE/SPARTANBURG
● WLOS, Sat 7 a.m.

JACKSONVILLE
WUNM Sun. 8 a.m., Sat. 5:30 p.m.

LINVILLE
WUNE, Sun. 8 a.m., Sat. 5:30 p.m.

LUMBERTON
WUNG, Sun. 8 a.m., Sat. 2.30 p.m.

ROANOKE RAPIDS
WUNP, Sun. 8 a.m., Sat. 1.30 p.m.

WILMINGTON
WUNJ, Sun. 8 a.m., Sat. 5:30 p.m.

WINSTON-SALEM
WUNL, Sun. 8 a.m. Sat. 1:30 p.m.

NORTH DAKOTA

BISMARCK
KSRE Thu. 8 p.m., Sat. 8 p.m.

DICKINSON
KSRE, Thu. 8 p.m., Sat. 8 p.m.

FARGO
KSRE, Thu. 8 p.m., Sat. 8 p.m.

GRAND FORKS
KSRE, Thu. 8 p.m., Sat. 8 p.m.

MINOT
KSRE, Thu. 8 p.m., Sat. 8 p.m.

WILLISTON
KSRE, Thu. 8 p.m., Sat. 8 p.m.

OHIO

AKRON
WQLN, Sat. 6:30 p.m.
● ● JET Sat. 8 a.m.

HARRISBURG
WITF Sat. 8 a.m. and 8 p.m.

JOHNSTOWN
● ● ATM, Sat. 10:30 a.m.
● WWCP Sun. 8 a.m.

PHILADELPHIA
WYFY Sun 8 p.m.,
Sat 11 a.m. and 8 p.m.
● WHY Sat. 8 a.m.
● WPVI, Sat. 2:30 p.m.

CAMBRIDGE
WOUC, Sat. 1 p.m.

CINCINNATI
WCET Thu. 8 p.m.,
Sat. 8 a.m. and 8 p.m.
● WLWC Sun. 9:30 a.m.

CLEVELAND
WV Z, Sun. 12:30 p.m. Sat. 1 p.m.
● WEWS, Sun. 8 a.m.

COLUMBUS
WOSU, Thu. 9 p.m., Sat. 8:30 p.m.
● WSYX, Sat. 8 a.m.

DAYTON
WPTD Thu. 8 p.m., Sat. 9:30 a.m.
● WHIO Sat. 10:30 a.m.

LIMA
● WOHL, Thu. 12:30 p.m.

OXFORD
WPTO Sun. 2.30 p.m.,
Mon. 8.30 p.m.

PORTSMOUTH
WPBO Thu. 8 p.m., Sat. 4:30 p.m.

SPRING
WCTE, Sun., 1 p.m.,
Thu. 8 p.m., Sat. 1 p.m.
● WKEF Sun. 8 a.m.

STEUBENVILLE
WCNY Sat. 1:30 a.m.

WHEELING (WLB)
● WTRF

YOUNGSTOWN
WNEO, Sun 10 a.m. and 6 p.m.,
Sat 4 p.m.

OKLAHOMA

CHEYENNE
KWET Sat. 9:30 a.m.
and 12:30 p.m.

DURANA
KOET Sat. 8:30 a.m.
and 12:30 p.m.

OKLAHOMA CITY
KETA, Sat 9:30 a.m.
and 12.30 p.m.
● ● WTV Sun. 8 a.m.

TULSA
KTOD, Sun. 9:30 a.m.
and 12.30 p.m.
● KTUL Sun. 12:30 p.m.

OREGON

BEND
KOAB, Thu. 8 p.m.,
Sat. 8 p.m.

CORVALLIS
KDAC, Thu. 8 p.m.,
Sat 8 p.m.

EUGENE
● KPR, Thu. 8 p.m.,
Sat. 4 p.m.
● KMTR, Sun. 9 a.m., Sat 8 p.m.

MEDFORD
KSYS, Thu. 8 p.m.
Sat 10:30 a.m.

KLAMATH FALLS
KFTS, Thu. 8 p.m.
Sa 10:30 a.m.

LA GRANDE
● ETVR Thu. 4 p.m.,
Sat 8 p.m.

PENDLETON
KTVR Thu. 8 p.m.,
Sat. 10:30 a.m.
● KOAB Sun. 5 p.m.

PORTLAND
● OPB, Thu. 8 p.m.,
Sat. 4 p.m.
● ATU Sat. 1 30 a.m.

PENNSYLVANIA

ALLENTOWN
WLVT Fri. 7:30 p.m.,
Sat. 12 30 p.m.

ERIE
WQLN, Sat. 6:30 p.m.
● ● JET Sat. 8 a.m.

HARRISBURG
WITF Sat. 8 a.m. and 8 p.m.

JOHNSTOWN
● ● ATM, Sat. 10:30 a.m.
● WWCP Sun. 8 a.m.

PHILADELPHIA
WYFY Sun 8 p.m.,
Sat 11 a.m. and 8 p.m.
● WHY Sat. 8 a.m.
● WPVI, Sat. 2:30 p.m.

PITTSBURGH
● KDKA, Fri. 9:30 a.m.
WQED, Sat. 8 p.m.

PITTSTON
WVIA, Thu. 8 p.m.,
Sat 8 p.m. and 5:30 p.m.

SEPTEMBER 9:30
WPSX, Sat 8:30 p.m.,
Sat. 9 a.m. and 5:30 p.m.

WILKES-BARRE
● WLYN Sun. 9:30 a.m.

RHODE ISLAND

PROVIDENCE
● ME, Sun. 8 p.m., Mon. 7:30 p.m.
● WLNE Sun 8 30 a.m.

SOUTH CAROLINA

ALLENDALE
● WJPA Sat. 1.30 p.m.

BEAUFORT
WJWJ Sat 1.30 p.m.

CHARLESTON
● WITV Sat. 1:30 p.m.

COLUMBIA
● WCIV, Sun.-Sat. 5:30 a.m.
WRLK, Sat. 1:30 p.m.

CONWAY
WHMC, Sat. 1.30 p.m.

FLORENCE/MYRTLE BEACH
WJPM Sat. 1.30 p.m.
● WPDE Sun. 8 a.m.

GREENVILLE
● WNTV Sat 1 30 p.m.

GREENWOOD
WNET Sat. 1.30 p.m.

HILTON HEAD
● WSCI, Sun. 8 a.m.

SPARTANBURG
WRET Sat 1:30 p.m.

SUMTER
WJPA, Sat. 1 30 p.m.

SOUTH DAKOTA

ABERDEEN
KDSD, Mon. 11.30 p.m., Sat. 8 p.m.

CHAMBERLAIN
KUSD, Mon. 11.30 p.m., Sat. 4 p.m.

EAGLE BUTTE
KPSD, Mon. 11.30 p.m., Sat. 8 p.m.

LOWRY
KUSD, Mon. 1 1.30 p.m. Sat. 8 p.m.

MARTIN
KUSD, Mon. 11.30 p.m., Sat. 8 p.m.

PIERRE
KTSD, Mon. 11.30 p.m., Sat. 4 p.m.

RAPID CITY
KHSD, Mon. 11.30 p.m., Sat. 4 p.m.
● KCLO, Sat. 4 p.m.

SIOUX FALLS
KCSD, Mon. 11.30 p.m., Sat. 8 p.m.
● ETVR Thu. 4 p.m.,

VERMILLION
KUSD, Mon. 11.30 p.m., Sat. 8 p.m.

TENNESSEE

CHATTANOOGA
● WDSN Sat 11:30 a.m.
WTCI Sat 1 30 p.m.

COOKEVILLE
WCTE, Sat. 12:30 p.m.

KNOXVILLE
WKOP, Sat. 1:30 p.m.
WSJK, Sat. 1.30 p.m.
● ● ATE, Sat. 8 a.m.

LEXINGTON-MARTIN
● KBMY Sun 8 a.m.
Sat 11.30 a.m.

MEMPHIS
WKNO, Thu. 8 p.m., Sat. 5.30 p.m.
● WPTY Sat. 5:30 a.m.

NASHVILLE
WNCN, Sat. 6:30 p.m.
● WSKN Sat 8 a.m.

TEXAS

AMARILLO
KACV Sat. 12.30 p.m.

AUSTIN
KLRU, Sat. 9:30 a.m.
● KTBC, Sat. 10.30 a.m.

BEAUMONT
● KBMT Sun. 6:30 a.m.

COLLEGE STATION
KAMU Mon. 10 p.m., Wed. 8 p.m.
Sat 2.30 p.m.

CORPUS CHRISTI
KEDT Sat 1:30 p.m. 8 p.m.

DALLAS/FORT WORTH
KERA, Sat 8 a.m., 8:30 p.m.
● KDFW, Sun. 10:30 a.m.
● WFAA

EL PASO
KCOS, Sat. 1 p.m.

HARLINGEN
KMBH Sat. 12.30 p.m.
● KVEO Sat. 8 a.m.

HOUSTON
● KUHT, Sun. 11.30 a.m.
● KTRK, Sat. 8:30 a.m.

KILGORE
KLRT, Sun. 11.30 a.m.
● KTBU, Sat. 8:30 a.m.

LUBBOCK
KNCT Sun. 9:30 a.m.,
Sat. 12:30 p.m.

LUFKIN
KTXT Thu. noon,
Sat 12.30 p.m.

MIDLAND
● ODV Sun 12.30 p.m.

SAN ANTONIO
KLRN Thu. 8.30 p.m.,
Sat. 1.30 p.m.

TYLER
● KLPN, Sat. 8 a.m.

WACO
KCTF Mon. 12.30 p.m.,
Sat. 8 p.m.

UTAH

PROVO
KBYU, Sat 9:30 a.m. and 2 p.m.

SALT LAKE CITY
BUED Sat 8 a.m. and 5 p.m.
● UTVK, Sun. 12.30 p.m.

VERMONT

BURLINGTON
WETK, Thu. 8 p.m.,
Sat 11 a.m.
● WCAX, Sun. 6:30 a.m.

RUTLAND
WVER, Thu. 8 p.m.,
Sat 8 a.m.

ST JOHNSBURY
WVTB, Thu. 8 p.m.
Sat 11 a.m.

WINDSOR
WVTA Thu. 8 p.m.
Sat. 11 a.m.

VIRGINIA

CHARLOTTESVILLE
WVPT Sat 8 30 a.m.

FALLS CHURCH
WNVT Sat 2:30 p.m.

HARRISONBURG
WVPT 1a 30 a.m.
WVPY Sat. 5:30 p.m.

HARRISON
WHMY Sat 1 30 p.m.

NORFOLK
WHRO Sat 8:30 a.m. and 2 p.m.
● WVEC, Sat. 5:30 a.m.

QUANTICO
WNJN, Sat. 1.30 p.m.

RICHMOND
WCVE, Sat 6:30 a.m.
WCVW, Fri. 8 30 p.m.
● WTVR Sat 6:30 a.m.

WINDSOR
WBRA, Sat. 1:30 p.m.
● WSLS, Sun. 8 a.m., Sat. 8 a.m.

WASHINGTON

CENTRALIA
KCKA, Thu. 8 p.m.,
Sat 12.30 p.m. and 5 30 p.m.

PULLMAN
KWSU 31 a.m. 7 30 p.m.
Wed. 8.30 a.m., Sat. 2 p.m.

RICHLAND
KTNW Sun. 4.30 p.m.,
Thu 7 p.m. Sat 2 p.m.

SEATTLE
KCTS, Sun 8 p.m.
● ● KO, Sat. 2.30 p.m.

SPOKANE
KSPS, Sat. 3:30 p.m.,
Sat 11.30 a.m.
● KNLC, Sun. 10:30 a.m.

TACOMA
KTPC, Thu. 7 p.m.,
Sat. 2:30 p.m. and 8:30 p.m.

YAKIMA
KYVE, Sun 8 p.m.
● KAPP Sun. 8 a.m.

WEST VIRGINIA

BECKLEY
WSWP, Sat. 1:30 p.m.

BLUEFIELD
● WGAY

CHARLESTON
● WOWK, Sun. 8 a.m.

CLARKSBURG
● WBOY, Sun. 5:30 a.m., 8 a.m.

HUNTINGTON
WPBY, Sat. 1.30 p.m.

MORGANTOWN
WNPB, Sat. 1.30 p.m.

WISCONSIN

APPLETON
WPNE, Sun. 8 p.m.,
Wed. 7:30 p.m.
● WFRV Sun 8 a.m.

LA CROSSE
WHLA, Sun. 8 p.m.,
Wed. 7:30 p.m.
● WXOW/WQOW, Sun. 11.30 a.m.

PHOENIX
WHA, 1 a.m. 8 p.m.,
Wed. 8.30 p.m.
● WISC, Sat. 5:30 a.m.
● TMV Sun. 3 p.m.

RHINELAND
● WMT, Sat. 4 p.m.,
Wed 7.30 p.m.

MILWAUKEE
● MVI Thu. 8:30 p.m.,
Sat 8 a.m.
● ● JT Sat. 6:30 p.m.,

PARK FALLS
WLEF Sun. 8 p.m.,
Wed. 7:30 p.m.

WAUSAU
WHRM Sun. 8 p.m.,
Wed. 8.30 p.m.
● WJW Sun 10:30 a.m.

WYOMING

RIVERTON
KCWC, Sat. 5 p.m.

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State Farm Insurance Companies

Ace Hardware Company ACE Hardware

The Midwest & Krylon Brands MIDWEST KRYLON

The Saturn Corporation SATURN.

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LETTERS
p. 14

APA: The Engineered Lumber Association, Box 11700, Tacoma, WA 98411; 253 565-6600; www.apawood.org.

For further reading: *Wood Handbook: Wood as an Engineered Material*, by Forest Products Laboratory, Forest Service, and the United States Department of Agriculture, Agriculture Handbook 72, U.S. Department of Agriculture, Washington, DC, 1987.

DUTTAKES
pp. 16–16

Teddy Bears: $49 to $300 from The Vermont Teddy Bear Company, 6655 Shelburne Road, Shelburne, VT 05482, 800-829-BEAR (2327)rom, www.vermontteddybear.com

Mixing valve: Various styles available from plumbing hardware manufacturers, including Kohler, 920-457-4441; www.kohlerco.com.

HOUSE CALLS WITH STEVE
pp. 22–26

Architect: Sidnam Petrone Gartner Architects, 136 West 21st Street, New York, NY 10011, 212-366-5500; sidnampetr@aol.com.

Contractor: Kenneth Larson General Contractor, Box 278, West Islip NY 11795, 516-583-8616.

Carpentry: Jim Glomb, Goose Hollow Millwork, Box 306, Garnerville, NY 10923, 914-429-7515.

Stove: GE Monogram, Model 2DP 36 L6Wss, 36" six burner, GE Appliances, 800-626-2000; www.ge.com

Range Hood (not yet installed, not shown): GE Monogram #ZV88W

Sink: Elkay, ELV 2816, 18 gauge, 630-572-3192; www.elkay.com

Faucet: Delta, model 172 WF, single handle faucet with mixer & spray, chrome finish with white spray, 317-848-1822; www.deltafaucet.com.

Refrigerator: Sub Zero, Model 650S, 888-444-7820, www.sub-zerofreezer.com

Dishwasher: Model VUD 141, Viking, 888-845-8641, www.vikingrange.com.

Countertops: DuPont Corian, Pearl Grey (Genesis Family), 800-441-7515; www.dupont.com

Door Pulls: Sagatsune America Inc, MB Series, 221 East Selandia Lane, Carson, CA 90746, 800-562-5267.

Floor tile: Kota Blue from Stonesource, New York, NY, 212-979-6400.

Limestone: quarried in India, natural cleff finish.

Hanging Lamp: Haoophane, 740-345-9631

Ideas Notebook

Decorative Hardware: Period Brass, satin chrome round knob, $7.48, Colonial Bronze, ¼ inch oval knob, $13.86, Omnia. All available at Simons Hardware and Bath, 212-532-9220. Rectangular satin chrome pull, Liberty Hardware, 800-542-3789

Glass: AAA Glass Co., New York, NY; 212-463-8000

Granite: United Tile America, 617-926-3585

HOUSE CALLS WITH STEVE: *A square under-counter cubby adds visual interest by breaking up the expanse of light wood, making a perfect spot to stash a cappuccino foaming cup. Pairs of drawer and cabinet pulls are set in different directions "just for fun."*

ASK NDRM
pp. 29–31

Our thanks to: Les Fossel, Restoration Contractor, Box 525, Alna ME 04535, 207-586-5680.

A SDLID FDUNDATIDN
pp. 32–34

Builder: John Ginsbern, Chilmark Builders, 1 Vanderbilt Ave., Pleasantville, New York 10570, 914-769-3416.

Architect: Nancé Vigneau and Associates/Architects, 64 Post Rd. West, Westport, CT 06880, 203-226-0581.

WHAT YDU NEED TD KNDW
p. 36

Thermostat: Honeywell Home and Building Control, 1985 Douglas Drive North, Golden Valley, MN 55422; 612-951-1000; www.honeywell.com

For more information: Compton's Encyclopedia Online at www.comptons.com.

For further reading: *Wiring a House*, by Rex Cauldwell, $34.95, Taunton Press, 1996

BY DESIGN: COUNTERPOINTS
pp. 39–42

Architects and designers: Boffi, Architects and Designers Building, 150 East 58th St., New York, NY 10155, 212-421-1220

Buttrick Architects, 555 19th St., San Francisco, CA 94107,

WGBH Educational Foundation does not endorse any product or service mentioned or advertised in this magazine

415-551-0771

SALA Architects, 904 South 4th St., Stillwater, MN 55082, 652-351-0961.

Richard Baronio & Associates, 41 5th Ave., Apt. 2d, New York, NY 10003, 212-529-6566, www.rbaronio.net

William Rogers, 98 Chambers St, New York, NY 10007; 212-406-2067.

TECHNDLDGY: THE ABCS OF DVDS
pp. 44–46

DVD Manufacturers: Sony, 800-686-7669, www.sony.com

Panasonic, 800-211-7262, www.panasonic.com. Samsung, 800-767-4675. Toshiba, 800-631-3811, www.toshiba.com. RCA/Thompson, 800-336-1900, www.rca.com. Philips, 800-835-3506; www.us.sv.philips.com

For further information: DVD Demystified at www.dvddemystified.com

FINANCES: WARRANTY AND PEACE
pp. 46–49

National Home Warranty Association. 901-680-0905

Continental Home Warranty. 800-648-5522, ext 206

The Pocket Change Investor: www.goodideaspress.com

Smart Consumer Services: 2111 Jefferson Davis Highway, Suite 722, Crystal City, VA 22202; www.sconsumer.com

ENHANCEMENTS: WINDDW SEATS ON THE WORLD
pp. 50–51

Woodworker: Mario Rodriguez, Haddonfield, NJ, 609-616-0699.

Designer: Reynolds Design Associates, 3780 Main Street, Stone Ridge, NY 12484, 914-687-929

Further reading: *Traditional Woodwork*, $19.95, by Mario Rodriguez, Taunton Press, 1998. Built-in Furniture, $34.95, by Jim Tolpin, Taunton Press, 1997. A Pattern Language: Towns, Buildings, Construction by Christopher Alexander, Sara Ishikawa, Murray Silverstein, Oxford Univ. Press, 1977.

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Ralph Lauren fabrics: McGee Guncheck, moss; Hewitt Herringbone, olive, Baird Jacquard, camel, 888-743-7470. Antichini, Zurigo, rust, Erema, bronze, Nevada, camel, 800-553-5309. Waverly, Colors of Provence collection, Le Soleil, yellow, Minicheck, blue/yellow, 800-423-5881, www.decoratewaverly.com

MATERIALS: BIDNIC BEAMS
pp. 66–69

I-joists: GPI 25, WIF 33, WIF 43. Georgia-Pacific, 133 Peachtree St., N.E., Atlanta, GA 30303, 800 284-5347, www.gp.com

Glue Laminated Lumber (glulam): Willamette Industries, Inc., 1300 Southwest Fifth Avenue, Suite 3800, Portland, OR 97201, 503 227-5581; www.wii.com. Laminated Veneer Lumber (LVL): Willamette Industries, Inc.,

Rim Board
Fiberstrong, Georgia Pacific
Parallel Strand Lumber:
Parallam, Trus Joist MacMillan, 200 E. Mallard Drive, Boise, Idaho 83706, 208 364-1200www.tjm.com
Laminated Strand Lumber: Timberstrand, Trus Joist MacMillan
Performance Joist (steel and OSB): Kent Trusses Ltd., PO Box 190, Sundridge, Ontario POA 1ZO, 800-461-7592, www.kenttrusses.com
Insulated LVL beams:
Premier Building Systems, 4609 70th Ave. East, Fife, WA 98424, 800-275-7086, www.pbspanel.com
Synthetic fiber reinforced glulams. FiRP Reinforced Glulam, Western Wood Structures, Inc., 20675 SW 105th, Tualatin, OR 97062, 800-547-5411
Mahogany-clad glulams:
Green Mountain Precision Frames, Inc., River Street Factory, Box 293, Windsor, VT 05089, 802-674-6145
Our thanks to.
Edward Keith, Senior Engineer, APA—The Engineered Lumber Association, Box 11700, Tacoma, WA 98411; 253-565-6600, www.apawood.org. Mike Baker, Trus Joist MacMillan, 200 E. Mallard Drive, Boise, Idaho 83706, 208-364-1200www.tjm.com
Further reading
Plywood & Veneer-Based Products Manufacturing Practices
by Richard Baldwin, Miller Freeman Books, 1995

FURNISHINGS: SLEEPING BEAUTIES
pp. 70–72

Wrought iron bed:
queen size, $899, Campaign from Charles P. Rogers, 800-272-7726
Bedside table.
3P 8A1, $250, Grange; 800-472-6431
Bocci ball:
$88, and metal floral picture frame, $20, both from Anthropologie, 800-309-2500
Crescendo sheets:
(full size flat sheet $55) and standard pillow cases ($36 pair), Kensington Euro shams ($85 each), all from Peacock Alley,

FURNISHINGS: *New Century Slat bed, a classic American piece in black cherry by Thos. Moser $2,575*

800-810-0708
Velvet duvet cover:
(full/queen size, $495), Nancy Koltes Linens, 212-219-2271
Upholstered bed:
queen size, $5,780, #3422 from Baker, 920-457-4441, scroll to Baker at www.kohlerco.com
Sleigh bed:
queen size, $3,850, Louis Phillipe from Grange, 800-472-6431
Dark wood bed:
queen size, $3,045, Faubourg from McGuire, 415-626-1414, www.mcguirefurniture.com
Pencil Post.
queen size, $3,150, from Thos. Moser, 800-708-9703, www.thosmoser.com
Arts-and-Crafts bed:
queen size, $2,520, from Green Design, 207-775-4234 or 800-853-4234, www.greendesigns.com
Country bed: queen size, $1,750, Island Beadboard from Maine Cottage Furniture, 207-846-1430, www.mainecottage.com
Mattress Resources:
Shifman Handmade Mattresses, available through retailers east of the Mississippi River, 888-SHIFMAN, www.shifmanmattres.com. Sleep Train Mattress Centers in Calif., Oreg. and Wash., (mattresses from Simmons, Sealy, Sterns and Forster), 800-378-BEDS, www.sleeptrain.com. Midwest Bedding Company (air mattresses, box springs), 313-872-1288, www.midwestbedding.com
Further reading:
Beds: Outstanding Projects from one of America's Best Craftsmen, $24.95, by Jeff Miller, Taunton Press, 1999.

UPKEEP: RUSTBUSTERS
pp. 76–77

Trethewey Bros. Plumbing, Heating, & Remodeling, 4280 Washington St., Roslyndale, MA 02131, 617-325-3283.
National Association of Home Builders, 1201 15th street, NW, Washington, DC 20005, 800-368-5242, www.nahb.com
For more information:
For an excellent web page explaining water heaters and their upkeep, go to www.waterheaterrescue.com
Further reading:
The Water Heater Workbook: A Hands-On Guide to Water Heaters, by Suzanne and Larry Weingarten, Elemental Enterprises, 1992

THE DETAILS
pp. 76–62

Profile: Adelphi Paper Hangings, LLC, Box 494, The Plains, VA 20198-0494, 540-253-5367, www.adelphipaperhangings.com
The Farmers' Museum, Box 30, Lake Rd., Cooperstown, NY 13326, 888-547-1450 or for a recorded message, 607-547-1500.
Wallpapers: Imperial Wallcoverings Inc. pattern #WA3262, $68 per roll, 800-633-3316; F. Schumacher & Co. pattern #525411 in celestial blue, available through architects and designers, 800-332-3384. Bradbury & Bradbury Art Wallpaper, Sweet Briar Rose pattern in aesthetic green, $65 per roll. 707-746-1900. Waverly, pattern #573661 in clay, $27.99 per roll; 800-423-5881; www.decoratewaverly.com. Lee Jofa, "Beaucaire" in rose and green on eggshell; available through architects and designers, 516-752-7600. Carter & Co., Oglesby Damask in persimmon, $64 per roll, 707-554-2682. Eisenhart Wallcoverings, pattern #GDO 1468, $32.99 per roll; 800-931-9255. York Wallcoverings, "Great Outdoors", #RS3685, $24.99 per roll; 800-375-9675. Thibaut Wallcoverings & Fabrics, "John Jay", $49.99 per roll; "Clara Barton, $37.99 per roll, call 800-223-0704 for retailers. Clarence House, pattern #6823-6; sold in double rolls and available through architects and designers. Gramercy, "Arbor Arabesque Ombre", pattern #546585, $32.99 per roll (sold in double rolls), 800-332-3384
Designer: Beale & Carlson, and Associates, Inc., 6 Glenville St., Greenwich, CT 06831, 203-532-4760, bealecarlson@worldnet.att.net
Manufacturer: Waterhouse Wallhangings, 99 Paul Sullivan Way, Boston 02118, 617-423-7688. Fax. 617-423-1149
Further reading: *Wallpapers for Historic Buildings: A Guide to Selecting Reproduction Wallpapers*, by Richard C. Nylander, Preservation Press, 1992. *Wallpaper in America: From the Seventeenth Century to World War I*, by Catherine Lynn, W.W. Norton & Co, 1980. *Victoria Decorating With Wallpaper*, by Catherine Calvert, Hearst Books, 1997.

TV PROJECT: WALL TO WALL
pp. 67–66

Faster Plaster
Veneer plaster: Larco Wallboards, 477 Trull Rd.; Tewksbury, MA 91876, 978-851-0219.
Silva Bros. Construction, 31 Fletcher St., Lexington, MA 02173, 781-944-3462
Northwest Wall and Ceiling Bureau, 032-A N.E. 65th St., Seattle, WA 98115, 1-800-524-4215; www.nwcb.org.
U.S. Gypsum Corporation, 125 South Franklin St, Chicago, IL 60606, 312-606-4000

Classic Rock
Masonry: K&R Tree and Landscape; 6 Park Dr., Burlington MA 01803, 617-974-8879.
Stone supplier: Vengeance Creek Stone, 9289 W. U.S. Highway 64, Murphy, NC 28906, 800-295-6023; www.vcstone.com

Tiny Tech
Equipment: Dell Computers: 800-999-3355, www.dell.com
Hewlett-Packard OfficeJets: 800-752-0900, www.hp.com.
Furniture: Ethan Allen, 203-743-8000, www.ethanallen.com.
Further reading: *Home Office Design*, $19.95, by Neal Zimmerman, John Wiley & Sons, 1996. *The Home Office Book*, $40, by Donna Paul, Artisan, 1996

A DREAM COME TRUE: *detail of faux finish floor in the breakfast room*

A DREAM COME TRUE
pp. 101–116

Architect:
Robert A.M. Stern Architects, New York, NY; 212-967-5100
Builder:
Country Club Homes Inc., New Canaan, CT, 203-966-5550
Interior Designer:
Kerry Sheridan, Wilton, CT, 203-762-2888
Landscaper:
John Geiger & Associates, Greenwich, CT, 203-625-5599.

The following companies provided materials and products used throughout the house:

Broan, Nutone (range hood, bathroom fans and ventilation, vacuum and intercom systems), 800-692-7626; www.broan.com
Cabot (exterior paint and stain), 800-US-STAIN, ext. 399.
California Closets (master bedroom closets), 888-336-9702
Cedar Shake & Shingle Bureau (cedar shingles for exterior and roof), 604-462-8961, www.cedarbureau.org
Generac (alternative power source in case of power failure), www.generac.com
Harden (furniture throughout the house), 315-245-1000
Jenn-Air/ Maytag (all major kitchen and laundry room appliances), 1-800-JENN-AIR

WHERE TO FIND IT

Johns Manville Corporation(insulation), 800-654-3103; www.jm.com
JVC (stereo and computer system throughout main level and master bedroom), 973-315-5000, www.jvc.com
Kohler (all kitchen and bath fixtures and faucets), 800-4-KOHLER, www.kohlerco.com
KraftMaid Cabinetry(cabinets in kitchen, mud room, master bath and laundry room), 800-571-1990
Lennox Industries (Heating, ventilation and air conditioning systems), 800-9-LENNOX, www.Lennox.com
Marvin Windows and Doors (windows and doors), 800-399-6649, www.marvin.com
Weber (outdoor barbecue), 800-99WEBER, www.weberbbq.com
Wilsonart (flooring in bonus room, various countertops), 800-710-8846, www.wilsonart.com

In addition, the following people and companies contributed to specific rooms

Kitchen:
Additional Design Work by Mary Jo Petersen Inc., 3 Sunset Cove Rd., Brookfield, CT, 06804, 203-775-4763; MJPeterson@aol.com. Our thanks to designers Mary Jo Petersen and Terri McBride.
Granite countertops and marble backsplash by Castelli Marble, Norwalk, CT, 203-847-6880
Breakfast Room
Floor painting, by Cherril Kolesik, 34 Shalimar Lane, Fairfield, CT, 06430, 203 331-1266.
Living Room:
Golden retriever painting by Maryann Charmoz, Decorative Painter and Muralist, Charmoz Designs, Westport, CT, 203-226-9478

FOR STARTERS
pp. 118–127

Asher Benjamin Studios:
5 First St., Salisbury, MA 01952; 978-465-4673.
Refinishing Marble:
The National Training Center for Stone and Masonry Trades, 941 Longdale Ave., Longwood, FL 32750, 407-834-4800; Fax 407-834-6610; www.ntc-stone.com
Automotive body filler Bondo, 888-44-BONDO, www.bondomarhyde.com

POSTER: RICH AND THIN
pp 129–134

Veneer samples:
Certainly Wood, 1300 Rt. 78, East Aurora, NY 14052, 716-655-0206, www.certainlywood.com
Marquetry coffee table.
Silas Kopf, 20 Stearns Ct., Northhampton, MA 01060, 413-527-0284
Armoire
Thomas Fafk, 1054 Olean Road, East Aurora, NY 14052, 716-655-3229.
Entry way table:
Perry Balog, 732-591-1961
Thanks to.
Greg Engle, Certainly Wood and Anthony Buzak Furniture Design, Flamingo Specialty Veneer Company, 356 Glenwood Avenue, East Orange, NJ 07017, 973-672-7600, www.flamingoveneer.com
David R. Webb Veneers, 206 South Holland, Edinburgh, IN 46124; 812-526-2601; www.davidrwebb.com
Certainly Wood, 13000 Rt. 78, East Aurora, NY 14052-9515, 716-655-0206, www.certainlywood.com.
Lance Patterson, North Bennet Street School, 39 North Bennet St., Boston, MA 02113, 617-221-0155; www.nbss.org
Further reading:
Fine Woodworking on Marquetry and Veneer, Taunton Press, 1987
Encyclopedia of Wood - A Tree-By-Tree Guide to the World's Most Versatile Resource, edited by Aidan Walker, Checkmark Books, 1989.

SAVE THIS OLD HOUSE
p. 158

Amy Kotzbauer, Historic Landmarks Foundation of Indiana, 340 West Michigan St., Indianapolis, IN 46202-3204; 317-639-4534

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Hewlett Packard — 18

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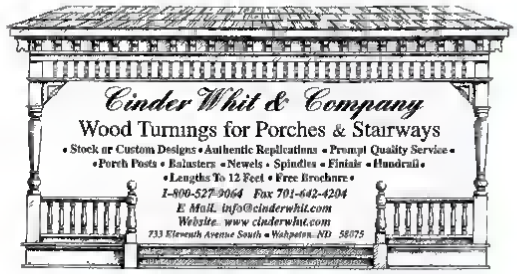

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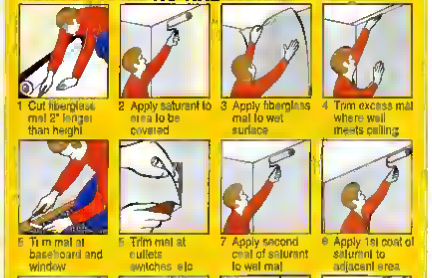
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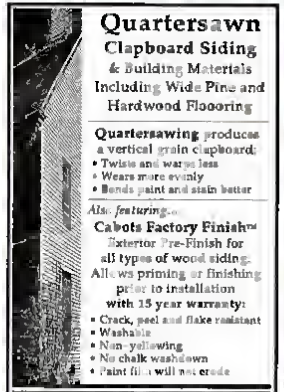

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BY BEN KALIN

LOCATION

8121 East Southport Rd.
Indianapolis, Indiana

PRICE

$1

After building a Victorian farmhouse in 1890, Henry Kolthoff focused on working his land. Over time, he amassed 90 acres, where he raised cattle and chickens. Now the old homestead is being developed as a subdivision, putting the house in jeopardy.

Occupied by descendants of Kolthoff until three years ago, the house is structurally sound, and the oak floors, plaster walls, and interior trim are all in good shape, although the floors could stand to be refinished. On the downside, the fireplace mantel is missing, and the house requires electrical and plumbing upgrades, especially in the two antiquated bathrooms. The kitchen also needs to be modernized and enlarged, but a 1920s addition offers space for both the expansion and a new third bathroom.

The 2,800 square foot, three-bedroom house will be sold to anyone willing to move it. The developer has offered to sell a lot for the house just outside the subdivision. As an exception to their general policy, the Historic Landmarks Foundation of Indiana will consider providing a loan for the move to a qualified buyer. The cost for the relocation, including preparation of the new site, is estimated at $40,000.

CONTACT

Amy Kotzbauer
Historic Landmarks
Foundation of Indiana
340 West Michigan St.
Indianapolis, Indiana 46202-3204
317-638-4844

Because a farmer named Willis Parr moved in after marrying Henry Kolthoff's daughter Lizzie in 1905, the house is known locally as the Parr Farmhouse. The clapboard siding is varied only on the front gable, where there is fish-scale shingling. The two porches are accented by decorative concrete columns, which were added around 1915 and made to look like Victorian millwork.

If you know of a house that should be saved, please write to Save This Old House, 1185 Avenue of the Americas, 27th floor, New York, NY 10036.

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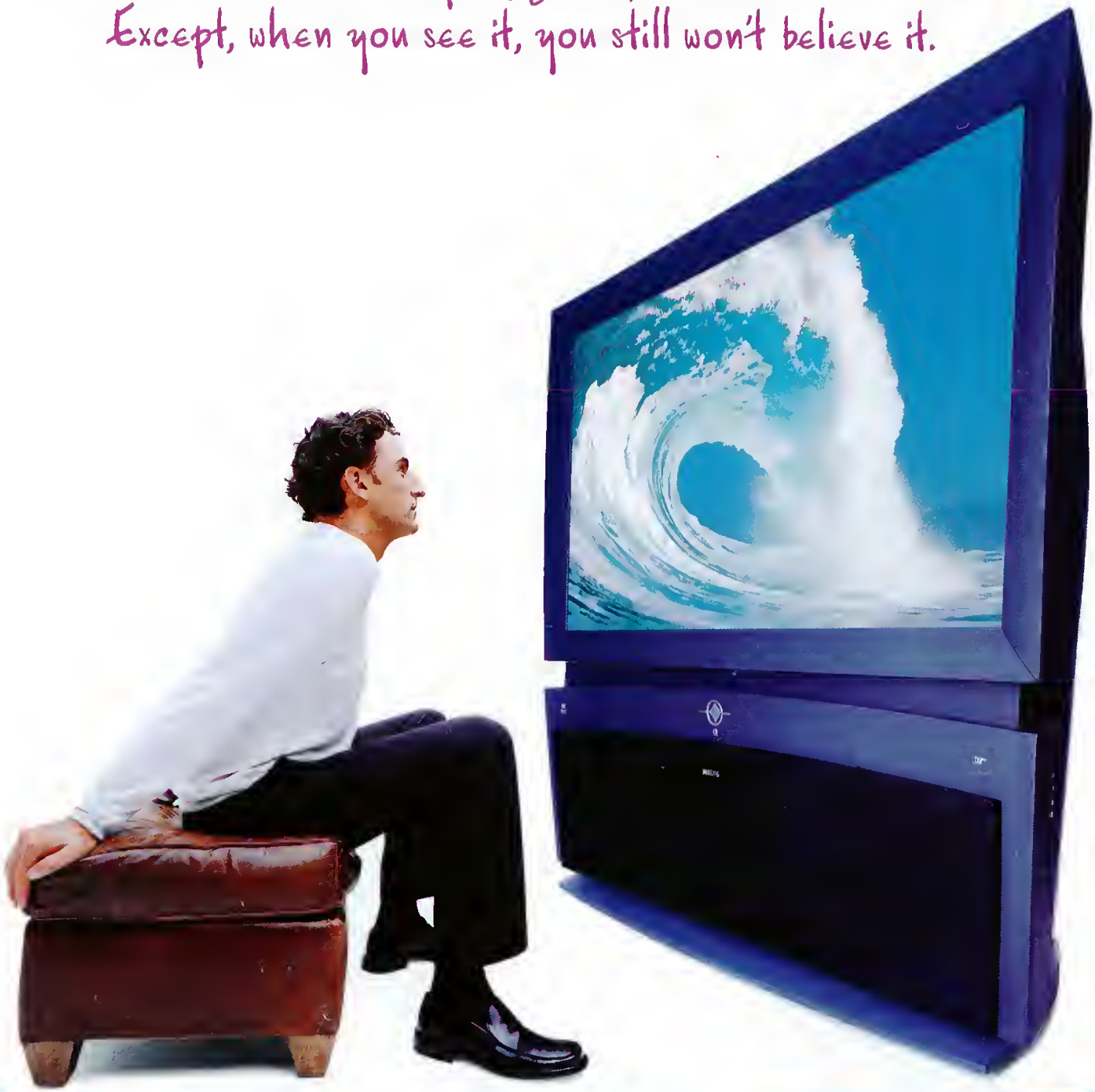

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